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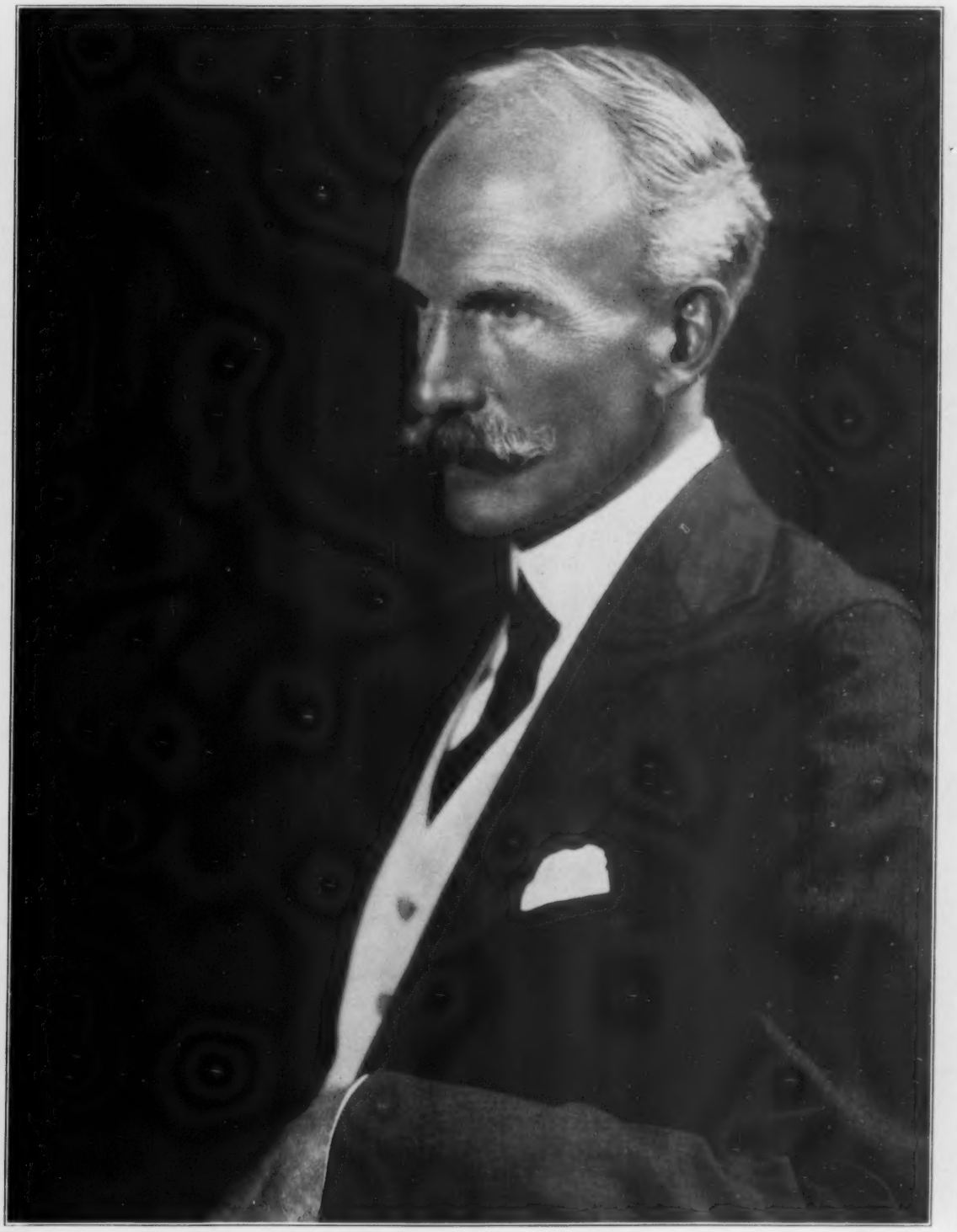
Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, NOVEMBER 21, 1936

Price 20 Cents



DR. ERNEST CARTER

Composer

His Opera, The White Bird, Will Be Heard in New York This Winter, and His Opera-Comique, The Blonde Donna, in the Redlands Bowl, Cal., in June, 1937.

TITO SCHIPA

(left), Italian tenor, on board the SS. Rex at Naples, before sailing for his concert tour in the United States; with him is Federico Longas, accompanist. Schipa returns to sing in grand opera in Rome during February and March. (Photo by Stella Saxton.)

HELEN LANIER,

soprano, announces a recital at the Barbizon-Plaza, New York, on December 8 with Fritz Kitzinger at the piano. On the program are arias and songs in English, German, French and Italian. (Photo by Herbert Mitchell.)

RICHARD CROOKS

arriving in Los Angeles recently from Australia, where he gave a series of fifty concerts. Mr. Crooks opened the fall and winter Voice of Firestone radio program in New York on November 9 over the NBC-Red network.

FRITZ REINER

has made his local operatic debut in San Francisco, conducting the current Wagnerian performances for the San Francisco Opera. (Photo ©J. Anthony Bill.)

POVLA FRIJSH,

soprano, gives a recital in Town Hall, New York, this evening (November 21), presenting songs by Bach, Schubert, Liszt, Hué, Fauré, Poulenc, Duparc, Hahn, Trunk, Brahms, Arensky, Fiona McCleary, Kricka, Marx, Grieg, Sibelius, Henriques and Backer-Gröndahl. The accompanist is Celius Dougherty.

AT THE MOSCOW FESTIVAL OF 1936

when the first performance was given of Prokofieff's Symphonic Tale, written for the Children's Central Theatre. Among the group are Polovinkin, conductor and composer; Louis Bailly of the faculty of the Curtis Institute of Muisc, Philadelphia; Prokofieff's son; Natalie Satz, director of the Children's Central Theatre; Emile Vuillermoz, music critic of the Paris Temps, and Serge Prokofieff.

HERMAN WEIGERT,

with Kirsten Flagstad, in Strömsted, Sweden. Besides Flagstad, whose sole operatic coach he is, he has worked with many other artists. This is also his third season with the Metropolitan Opera. He has previously taught and conducted at the German State Opera, Berlin, and at the Hochschule, beside making many gramophone records. Last season he was active at Covent Garden, London, following the San Francisco opera season.

BRUCE SPENCER KING,

teacher, coach and accompanist, tenor of the Milan Opera, announces the removal of his opera and radio school to Steinway Hall, New York. Mr. King's fifteen-year-old pupil, Francesca Castellucci, recently made her debut in a performance of Cavalleria Rusticana in Brooklyn, N. Y. This picture shows a head of Mr. King by Carlo Cecchi.

FRANCES SEBEL and MANA-ZUCCA,

soprano and composer, appeared in a program of Mana-Zucca's songs (composer at the piano) on November 8 in New York, presented by Sigma Alpha Iota. Mana-Zucca is a national honorary member and Miss Sebel an honorary member of Sigma Alpha Iota.

ROY CAMPBELL'S ROYALISTS,

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VOL. CXIV—No. 11
WHOLE NO. 2913

Published weekly October to May inclusive, monthly June, July, August and September by Music Periodicals Corp., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

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Vol. CXIV, No. 11
Whole No. 2913

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
November 21, 1936

Famous Sheffield Festival Offers Concerts of Length

Fine Programs by Chorus, Orchestra and Instrumental Soloists—Mahler and Bruckner Heard in London—New Taming of the Shrew Overture—Webster Aitken Wins Unusual Praise

By CÉSAR SAERCHINGER

LONDON.—The last of the year's great English music festivals, the Triennial Festival of Sheffield, took place last week and deserves the "lead" in any story on October music in these islands.

After a lapse of some years three years ago, this classic event has come vigorously to life again with the completion of the new Sheffield Town Hall, whose magnificence symbolizes the city's civic dignity but leaves much to be desired in the matter of acoustics. However, Sheffield's industrial population is the ideal sort for choral music, and the continued vigor of the English choral traditions is nowhere better exemplified than here, the place where the late Sir Henry Coward, that super-chorus master, held forth for many years.

The Festival Chorus, 400 strong, showed its great qualities under Dr. Coward's successor, Dr. Frederick Staton. Into three short but terrific days of music they crowded performances of Berlioz's Te Deum, Bach's Magnificat, Beethoven's Missa Solemnis, Verdi's Requiem, Vaughan Williams' Sea Symphony and Rachmaninoff's setting of Edgar Allan Poe's The Bells, not forgetting Handel's Coronation anthem, The King Shall Rejoice, in anticipation of next spring's happy event.

The ordeal must have been tremendous for people who ordinarily work all day. Singing is their favorite form of leisure—next to football—and workers who indulge in this kind of recreation may be less in need of acquiring physical fitness than the present British government seems to think. However, it would be idle to pretend that everything was perfection: hurried and sketchy rehearsals with an orchestra imported from London only a few days before, left some things in the rough, and sheer power was more in evidence than inspiration.

MARATHON CONCERTS

Even greater endurance was demanded from the listeners, and concerts—two a day—ran three hours and more in length. It takes more than a merely musical public to endure that, but an English audience can certainly "take it"! Besides the elephantine choral pieces there were instrumental works such as the Brahms violin concerto played by Adolf Busch, the Tchaikowsky piano concerto played by Solomon and the Rachmaninoff C minor concerto played by the composer himself. Sir Henry Wood was the conductor in all these, and the chief conductor of the festival; the orchestra was the London Philharmonic, which also played Strauss's Tod und Verklärung, *et al.*

The Beethoven Mass presented perhaps the greatest difficulties and those were triumphantly conquered, as was, alas! the spirit of the music, which is not of this world. The soloists were Isobel Baillie, Muriel Brunskill, Parry Jones and Keith Falkner—as good an oratorio team as can be found in England. In Bach's Magnificat the women were Jo Vincent, the Dutch soprano, Mary Jarred, England's new star contralto, and a good newcomer, Jessie King.

Miss Vincent, whose rich but clean-cut tone is one of the rare delights of the concert platform today, was also soloist with Roy Henderson, baritone, in Vaughan Williams' Sea Symphony, which recently had a London performance commented on in these columns. Rachmaninoff's Bells is shortly to be heard in London and will have our attention then.

PHILHARMONIC TRIES MAHLER

Mahler's Lied von der Erde was the major offering at the Royal Philharmonic Society's second concert. Sir Hamilton Harty, apparently an incipient Mahlerian, was to conduct, but unfortunately became ill, so Julius Harrison substituted and did a good job, considering. But it requires an ardent conductor, endowed with a particular kind of magic, to make this curious song-cycle-cum-symphony really hang together and not tire the listener with its nostalgic *longueurs*. Mary Jarred's beautiful contralto did a great deal to save the situation, but her companion in woe, Herman Simberg, made things more painful than necessary.

Mario Castelnuovo-Tedesco was on hand to conduct his new overture to the Taming of the Shrew—a lively, good-humored piece, with polka rhythms and other up-to-date improvements, which had a success and helped to relieve the Mahlerian gloom. Rudolf Serkin struck a saner strain in Schumann's piano concerto, but only succeeded in being brilliant—and dry.

BRUCKNER, TOO

The Vienna Symphony Orchestra, which made such a fine impression on its first appearance a week ago, gave a second concert to a capacity house, this time under its regular conductor Oswald Kabasta, a competent and musicianly conductor who moreover had the temerity to try Bruckner (seventh symphony) on a London audience. If anyone can make Bruckner sound like a great master it is the Viennese, and this performance at any rate left no doubt of the sheer beauty of the music or the authenticity of Bruckner's inspiration.

There has been a loud complaint from the critics (though no protest from the public) against having to hear Beethoven's fifth symphony four times within ten days. This is—or can be—tough; and it is certainly impossible to write about each one without relapsing into odious comparisons. But Albert Coates and Sir Henry Wood did the old war horse on the same Sunday afternoon, so that lets us out in any case, and we are willing to pass the record as read. Weingartner just "made" our last edition; so that leaves only Alexander Zaslawsky, who effected his London debut at a Van Wyck subscription concert with the London Symphony Orchestra, and simply could not think of another classic with which to prove his individuality, and his memory. Needless to say, the orchestra played as well as might be expected,

(*Continued on page* 24)

Lehar's Count of Luxembourg Given at Stockholm Opera

Composer Attends Performance—Weingartner, Walter and Ormandy in Impressive Conducting—Influx of Celebrated Violinists

By BENGT PLEIJEL

STOCKHOLM.—The first premiere of the season was devoted to the merry muse of operetta. In presence of the composer, Franz Lehar's Count of Luxembourg had its first appearance on a grand opera stage. The scenery was expensively done and the work made an impression akin to a beautifully iced bottle of champagne. The ensemble was good. Einar Beyron and Brita Hertzberg, as the Count and eventual Countess, deserve special mention.

RESTORATIONS

Among old works reinstated at the Opera are Trovatore and Flying Dutchman. Jussi Björling sang Manrico and added a new triumph to his others. He is the most gifted tenor in Sweden today. The Flying Dutchman, with bad scenery, and conducted by Herbert Sandberg (lacking in sense of nuance) left much to be desired.

WALTER AT OPERA

Bruno Walter conducted Marriage of Figaro and Aida, and Weingartner led (among other works) Marriage of Figaro in a reading elegant and fine. Joel Berglund sang Figaro exceedingly well. He has large vocal resources and also knows how to use them and unify them with what he sings. Helga Görlin was Susanna.

ORMANDY OPENS CONCERTS

Eugene Ormandy, young leader of the Philadelphia Orchestra, opened the Concert Society's season with a widely appreciated performance. It was generally regretted that he could not stay here longer. His program contained Beethoven (fifth), Prokofieff (Classical Symphony), Stravinsky (Fire Bird), Debussy (L'Après-midi d'un faune) and Weber (Euryanthe Overture). His interpretations were much admired for their appealing results in beauty and richness of tone.

The next concert included a Mozart concerto for piano well played by France Ellegaard. Brahms' first symphony was carefully conducted by Adolf Wiklund, chief leader of the society. Rangström's festival prelude, Our Town, was also heard—a showy piece with charming folk-tunes in the bass tuba, among other *manques de gout*.

The novelty of the third concert was Bengt Carlsson's cantata, The Temple. The poem by Emil Zilliacus, distinguished Finn, is grandiose, but the music weighs it down considerably. The score lacks inspiration and nuance and is a typical desk product. At the same concert Beatrice Griffin-Ekström played with beautiful tone the somewhat trivial D minor concerto of Bruch.

A charming Swedish novelty was by Lars-Erik Larsson, one of our gifted young composers. His piece, A Little Serenade, is free from the general Swedish musical routine, as in Atterberg's and Rangström's works. Larsson interested with his fresh vivacity, reminding one of Mozart's Eine Kleine Nachtmusik. The program also included the first Brandenburg Concerto by Bach, Florent Schmitt's La Tragedie de Salomé (blasé and sensual) and the Tschaikowsky violin concerto, the latter with Guila Bustabo, technically able but still precluded by youth from having deep emotion.

WALTER AGAIN

This leader swung his able baton at two more concerts, doing Mozart, Wagner, Beethoven, Berlioz, Haydn and Mahler. In the Mahler fourth symphony, a young singer from the Opera, Hjördis Schymberg, treated the vocal part with compelling beauty. However, the sensation was the Tannhäuser music, in which Walter called forth magic in sound and feeling.

Arthur Rubinstein in Brahms' second piano concerto, and Sibelius' prelude to The Tempest (Shakespeare) featured the third concert. Peterson-Berger's best work, his (third) Lapland Symphony, was played under Adolf Wiklund.

Toscha Seidel has grown artistically since his last visit here. He gave a beautiful reading of the Mendelssohn concerto, the second movement being especially lovely. Respighi's Pines of Rome, a cleverly instrumented piece, but without deep feeling, was played here for the first time.

VIOLINISTS IN VOGUE

It seems as if the *élite* of world violinists is coming to Stockholm this season. At the time of writing, Szigeti, Bustabo, Seidel and Kreisler have already been here, while Thibaud, Milstein, Temianka, Krasner and others are awaited. Szigeti appeared at the Academy Concert Hall. Everything this wonderful violinist offers gets nobility of character from his own. The Wiener Sängerknaben gave a concert, the best part of which was Schubert and German folk songs.

Brailowsky's recital of Bach, Schumann, Chopin and some moderns, disclosed a majestic technic and finely controlled artistry.

Josten Symphony Has Boston Premiere

Composer Leads New Work with Koussevitzky Forces—McCormack Greeted—Smeterlin Plays at Wellesley College

By MOSES SMITH

BOSTON.—Werner Josten's new symphony in F was presented for the first times at concerts of the Boston Symphony Orchestra on November 13 and 14, with the composer conducting. Considering that the harmonic content of the new work is relatively severe, the symphony was well received by Boston hearers. It had a good performance from the Boston band, and Mr. Josten seemed to be a competent conductor.

The new work is in three movements, the second and third of which are connected by an arresting bridge-passage. The middle movement is slow, the other two fast. Throughout the symphony there is much stress laid on two motto-themes, which are subjected to the usual practices of repetition, inversion and imitation.

These are striking themes and interesting episodes; but the connecting links are not always smooth. The music tends, in fact, to take on an episodic character, even though the movements themselves are relatively short. This impression, however, may be destroyed on subsequent hearing.

The rest of the program, conducted by Dr. Serge Koussevitzky, and well played, consisted of Vivaldi's Spring Concerto in the Molinari edition, Satie's Gymnopedies as orchestrated by Debussy, the *scherzo* from Mendelssohn's octet as orchestrated by the composer and the César Franck symphony.

MCCORMACK RETURNS

John McCormack returned to Boston after an absence of a couple of seasons and gave a recital on November 12 in Symphony Hall,

(*Continued on page* 20)

Mme. Schumann-Heink Passes

Eminent Contralto Dies at Her California Home After Short Illness

HOLLYWOOD, CAL.—Ernestine Schumann-Heink passed away at her home in Hollywoodlands on November 17. She had been ill for a short time with an ailment that was attended by hemorrhages of the throat and lungs, and blood transfusions had been given in an effort to prolong her life. The notable singer, who was seventy-five years old on June 15, had sunk into a coma on the final day. There were present at her death three of her children, several grandchildren and other relatives.

Mme. Schumann-Heink, whose career in opera and later in concert formed one of the most vivid chapters in recent musical annals, had been active until the end. She was one of the most beloved figures in America, where she had made her home for many years, becoming a naturalized citizen in 1905.

Born Ernestine Roessler, near Prague, June 15, 1861, she was the daughter of a Major in the Austrian army and an Italian mother. The latter was musical, had a fine contralto voice and trained her daughter to sing arias from Italian operas by ear. At eleven the child was sent to the Ursuline convent in Prague, where she studied in the choir school. When she finished her studies there, she had an audition with the director of the Vienna Court Opera, who somewhat brusquely advised her that she was not good-looking enough for a musical career.

Later she secretly obtained a hearing at the Dresden Court Opera, while ostensibly on a visit to a friend, surprising her family by returning with a contract for three years, and made her debut as Azucena in Il Trovatore, October 13, 1878. At this time she took formal voice study with Krebs and Franz Wüllner, but on her marriage in 1882 to Ernest Heink her operatic contract was

(*Continued on page* 20)

Philadelphia Orchestra Premiers Rachmaninoff's Third Symphony

New Score Has Baptism under Baton of Stokowski—Salmond Recital Launches Curtis Faculty Events—Ballet Russe in Brilliant Presentations

PHILADELHIA.—Capacity audiences greeted the return of Leopold Stokowski for the Philadelphia Orchestra concerts of November 6 and 7. The program was entirely Russian, featuring a magnificent transcription by Dr. Stokowski of portions of Moussorgsky's opera Boris Godounoff. Outstanding portions of the opera have been skillfully blended into a symphonic number of amazing beauty and power. The so-called Polish Scenes have been omitted thereby keeping the true Russian atmosphere throughout. It was a mighty work, superbly read and played. Although the audience had accorded Dr. Stokowski an ovation when he first appeared, the applause after this number was almost as great. Another beautiful Stokowski transcription was that of the Tschaikowsky song, Solitude, which with the Romeo and Juliet Overture-fantasy of the same composer, formed the second group of the program. The orchestra did magnificent work under Dr. Stokowski's baton, and the Romeo and Juliet Fantasy has long been a favorite with the orchestra audiences. Another prolonged burst of applause followed.

After the intermission came an event of major importance—the first performance anywhere of Rachmaninoff's third symphony. It is written in three movements—*allegro moderato, adagio ma non troppo,* and *allegro.* In general it follows the sonata form, and although no *scherzo* is indicated, the *adagio* holds a rapid section which might almost be labelled *scherzo,* with its lightness and rhythmic changes. However, the slow section returns at the close with the theme announced by the English horn, instead of the French horn as in the beginning. The final *allegro* is a stormy movement, embracing clever contrapuntal parts. The entire work is definitely characteristic of Rachmaninoff's style of writing, holding that sombre tone almost throughout. It is a masterpiece of orchestration, using virtually every resource of the modern orchestra. It was enthusiastically received, and the composer, who was present, was called to the stage many times. It was given a magnificent interpretation and performance.

FELIX SALMOND IN CURTIS RECITAL

This season's first faculty recital at the Curtis Institute of Music, was given in Casimir Hall on November 9, by Felix Salmond, 'cellist, with Harry Kaufman, pianist, collaborating. Unquestionably the first and last parts of the program were the most beautiful. Mendelssohn's *adagio* from the sonata in D major (op. 58) was the glorious opening number followed immediately by the Haydn sonata in C major (Alfredo Piatti edition), which was superb in every detail. Mr. Salmond brought out the beauties of the work meticulously, both as to tone and spirit. Tremendous applause followed each number. The final offering was the Cesar Franck sonata in A major for violin, transcribed for cello, and magnificently played. The other works on the program were sonata in C minor (op. 6) by Samuel Barber. This was an interesting score, with many points of merit. For this number Mr. Salmond was accompanied by Ralph Berkowitz, a graduate student of Mr. Kaufman in accompanying. Mr. Berkowitz played the difficult score from memory, and with skill. Debussy's sonata in D minor, composed in the summer of 1915, consisting of prologue and serenade et finale, is certainly not one of this composer's most pleasing works, although it was beautifully played. Mr. Salmond's recitals are always events of interest and pleasure. He seemed in fine form, and aroused his critical audience to a high pitch of enthusiasm. Mr. Kaufman did an artistic job of accompanying.

BALLET RUSSE IN ARENSKY'S CLEOPATRA

Col. W. de Basil's Ballet Russe de Monte Carlo was the second event of the All Star Concert Series, being given under the management of Emma Feldman, on November 10, in the Academy of Music. Four ballets were represented, three of which had not previously been given here. The first was Cimarosiana, to music by Domenico Cimarosa, with the choreography by Leonide Massine, featuring dances by groups of from two to twenty. The second ballet was Cleopatra, a choreographic drama in one act, with music by A. Arensky, and choreography after Michel Fokine. The story is much the same as that in Henry Hadley's opera Cleopatra's Night. It was beautifully done from every angle. The dancing was excellent, the dramatic features well brought out, and the costumes striking. The title part was finely taken by Lubov Tchernichelva, Ta-Bor was well done by Alexandra Danilova, Amoun by Yurek Shabelevsky in place of David Lichine who was unable to take part due to an injury received recently. Other principal parts were mimed by Tatiana Riabouchinska, Roman Jasinsky, Lubov Rostova and Dimitri Rostoff. This was an exceptionally able production from every standpoint.

Le Spectre de la Rose, to the music of Von Weber's Invitation to the Dance, has been given here before, but is always charming, and again pleased. Tamara Toumanova was the Young Girl.

The final ballet was also new here, entitled Danses Slaves et Tziganes, from the Russian opera Roussalka, music by A. Dargomijsky, choreography by Bronislava Nijinska. The orchestral overture, Baba-Yaga preceded the dances which were colorful and spirited. Antal Dorati was the capable conductor of the evening, who exhibited considerable skill in his handling of the orchestral and ballet forces. M. M. C.

Philadelphia Orchestra for Westchester Festival

Plans for the 1937 Westchester Music Festival have been formulated whereby the Philadelphia Orchestra will be used as the featured attraction. The festival is to be given in the County Center in White Plains, N. Y., occupying three nights—May 20, 21, and 22. The announcement is made by Mrs. Valentine Everit Macy of Ossining, newly elected president of the Westchester Music Festival Association.

The other newly elected officers of the Festival Association are Edward P. Prezzano, of Mt. Vernon, vice-president; Jane Deeter Rippin of Ossining, vice-president; A. K. Bowes of White Plains, treasurer; and Mrs. R. M. Lederer of Mt. Vernon, secretary. Hugh Ross, who was musical director of the festival last May, has been reappointed in that capacity. The music fete is under the management of Julian Olney of White Plains.

The general outline of the three nights program as arranged by Mr. Ross, is as follows: The first program consists entirely of choral and orchestral works selected from the Wagner operas; the second evening's program, given over to a symphony concert by the Philadelphia Orchestra, under the direction of its regular conductor, Eugene Ormandy; the third program consists primarily of choral work which include Kodaly's Psalmus Hungaricus, two arrangements of Stephen Foster's songs and other numbers to be announced at a later date. The Westchester chorus will be accompanied in this, as in the opening night's program by the Philadelphia Orchestra. Winners of the Westchester vocal and instrumental auditions also are to be heard on this program.

Mr. Ross will meet all prospective singers for the various major and minor operatic roles and for chorus leaders on December 6. These auditions are to be held in the Little Theatre of the County Center. Those interested should register at the Music Festival office in the Peoples Bank Building, White Plains, N. Y.

Hindemith to Attend Washington Festival

The Elizabeth Sprague Coolidge Foundation in the Library of Congress announces that Paul Hindemith has accepted its invitation to appear, as composer-performer at the forthcoming festival of chamber music to be given in Washington on April 9, 10, and 11, 1937. This will be Mr. Hindemith's first visit to the United States; he will not appear here in public before the Washington festival.

Present plans call for his appearance on two programs—one made up entirely of his own works for the smaller combinations, the other a chamber-orchestra program to include the first American performance of Der Schwanendreher, his new concerto for viola and small orchestra. Der Schwanendreher thus becomes the fifth major work of Mr. Hindemith to be introduced here by Mrs. Coolidge, personally or through the Foundation in Washington, earlier premieres being the string quartet, (op. 10) (Pittsfield, 1923), the Spielmusik for chamber orchestra (op. 43, No. 1) (Washington, 1928), the concerto for organ and chamber orchestra (op. 46, No. 2) (Washington, 1929), and the Konzertmusik for piano, brass instruments and harps (Chicago, 1930).

EFREM ZIMBALIST

is to be heard in his twenty-fifth anniversary concert at Carnegie Hall, New York on December 8. The event commemorates the completion of a quarter of a century since the violinist made his American debut with the Boston Symphony Orchestra in 1911.

Tschaikowsky's Mazeppa to Be Sung in New York

Dimitri Chutro, director of the Ukrainian Art Theatre, presents Tschaikowsky's opera Mazeppa (in Ukrainian) at Carnegie Hall, New York, on December 6. This is the second New York performance of the work, which was first given here in February, 1933. Among the leading members of Mr. Chutro's cast are Elena Bussinger, Adela Scadron, Max Panteleieff, Nicholas Karlash, Arturo de Filippi, Ivan Izmailov and M. Didovich. Eugene Plotnikoff is conductor, assisted by Roman Prydatkevytch and Sergei Malavsky. The ballet is staged by Mr. Chutro, with Janina Frostowa in the solo numbers. The stage direction is in charge of E. Shastan, the scenery by Y. Anchutin.

Natalie Bodanya with Haensel & Jones

Columbia Concerts Corporation is announcing a new Metropolitan Opera Association soprano on its list, Natalie Bodanya, formerly known as Natalie Bodanskaya, having an exclusive managerial contract with the Haensel & Jones division. Miss Bodanya appeared as Micaela in Carmen at the opening of the supplementary spring season at the Metropolitan. Besides repeating this role, later in the season she sang Esmeralda in The Bartered Bride in English. Prior to her Metropolitan debut Miss Bodanya, while a student at the Curtis Institute of Music in Philadelphia, sang with the Philadelphia Grand Opera. She has also appeared as soloist on important radio hours (with Rudy Vallee, the Nash Hour, etc.), and as soloist with major symphony orchestras including the Philadelphia Orchestra.

Mexican Music Critic Visiting New York

Salomon Kahan, a leading music critic of Mexico City, will spend the month of December in New York this season, reporting on musical activities here for his journal, El Universal Grafico, of Mexico City. Mr. Kahan is a member of the faculty of the National Teachers' College of Mexico and known for his lectures on music and the history of modern culture. He is also the author of several books written in Spanish (he is a native of Poland but is now a naturalized Mexican citizen) including La Emocion de la Musica, recently published. While in the United States, Mr. Kahan will deliver several lectures on Mexico and Mexican modern culture.

St. Louis Players Begin Concerts

Golschmann Introduces Works by Roussel and Coppola to Missouri Audiences—Heifetz Applauded Soloist in Brahms Concerto

ST. LOUIS, MO.—When Vladimir Golschmann mounted the podium to begin the St. Louis Symphony Orchestra's current season on October 30, he had just cause for jubilation. It was an occasion that would make any conductor swell with pride, even though Golschmann is not given to this sort of thing. The largest subscription audience in local symphony annals arose *en masse* to greet the popular leader who has seen his following grow both in numbers and enthusiasm through each of the six seasons since his permanent conductorship began.

A new stage set, especially designed for the orchestra by Leopold Stokowski, was used for the first time and the marked improvement in orchestral tone as well as the visual effectiveness of the modern stage treatment, was a pleasant surprise for the patrons.

With the exception of four first chair additions, the orchestra personnel was practically identical with that of last season. The newcomers include Edward Murphy, first horn—formerly with this orchestra, who returned from the Rochester Philharmonic; Oscar Zimmerman, first double bass, from the Philadelphia Orchestra; Samuel Krauss, first trumpet, from the National Symphony Orchestra; and John Bambridge, tuba, a native of St. Louis.

The first program was ushered in with the Lohengrin Prelude, after which Albert Roussel's Sinfonietta for string orchestra was given its American premiere. This work of rhythmic incisiveness and aciduous harmonies is one that will likely reveal more through repeated hearings than the introductory performance seemed to indicate. Respighi's Fountains of Rome preceded the intermission. All of this seemed to revolve around the great performance of the Beethoven Eroica symphony, which occupied the last half of the list and which Mr. Golschmann read with reverence, vitality and deeply moving expressiveness.

HEIFETZ IS SOLOIST

Jascha Heifetz was was the guest artist for the second concert pair on November 6 and 7, and his conception and performance of the Brahms violin concerto before two sold out houses, was postively unrivalled. The magnificent orchestral collaboration which Mr. Golschmann and his men afforded the artist was one of those rare models of complete unanimity of thought and spirit—a dual inspiration, as it were, achieving an often sought but seldom attained goal.

Programming Pierre Coppola's La Ronde Sous La Cloche, Golschmann thus introduced a novelty that was beautifully scored and a pleasure to hear—one of that type in the modern field that well deserves repetition. Cesar Franck's D minor symphony treated to a reading of infinite care and subtly contrived contrasts, closed a memorable musical occasion. O. C.

Sciarretti Leading Concerts of Brooklyn Juvenile Orchestra

Under the direction of Alberto Sciarretti, the Brooklyn Juvenile Symphony Orchestra gave the first of a series of three concerts at the Brooklyn Academy of Music, Brooklyn, N. Y., on October 28. Tito Schipa was the soloist. One year ago Mr. Sciarretti took in hand the task of rehearsing the players assembled from groups he considers the most gifted of Brooklyn' musicians, and since then they have rehearsed regularly under Mr. Sciarretti's baton. The other two concerts come early in December and early in February. For December, Bruna Castagna, contralto of the Metropolitan Opera, is the soloist; Carlo Morelli, baritone, also of the Metropolitan forces, is protagonist of the third event.

Prokofieff to Open Tour Here in January

Serge Prokofieff, Russian composer-pianist, who has not been heard in this country since the season 1932-33, plans to return shortly after the New Year for a brief tour. Among the orchestras which have engaged his services as soloist are the Chicago Symphony on January 21 and 22, the St. Louis Symphony on the 29th and 30th, and the Boston Symphony on February 5 and 6.

Restoration of Marriage of Figaro Feature of San Francisco Opera

Impressive Performance of Götterdämmerung Distinguishes Series—Tibbett Heard as Rigoletto—Bruna Castagna Sings Carmen

SAN FRANCISCO, CAL.—This city's opera season continues a positively triumphant course. It is distinctly the climax of the fourteen years in which the San Francisco Opera Company has been in existence.

The opening performance—La Juive, Tristan and The Barber of Seville—were reported in these columns last week. After Tristan came a sterling presentation of Carmen, in which Bruna Castagna made a striking local debut. Her youthful, strong and dramatically expressive voice was admirably suited to Bizet's masterpiece, and her characterization had much to recommend it. Gennari Papi also made his local debut on the same occasion, carrying the score to a spirited but sensitive conclusion. Ezio Pinza was the fine Escamillo and Charles Kullmann admirable as Don Jose.

TIBBETT AS RIGOLETTO

Rigoletto followed Carmen, with Lawrence Tibbett in the name part. This was, in all respects, one of the high spots of the operatic year. Tibbett's interpretation of the complex character was a masterpiece of operatic acting, and his performance musically was of his best. Josephine Tumminia gave the part of Gilda a new fragility and beauty, remaining lyrically in the character even through the most brilliant of coloratura fireworks. She has a lovely voice, and her musicianship is impressively sure.

Verdi's music brought forth a high, impassioned, true tenor ring from Kullmann, and his slashing cavalier style made a memorable Duke. Pinza was subtle, dark and powerful as Sparafucile. Norman Cordon made a kind of noble giant of Monterone, both vocally and histrionically. Armando Agnini's setting was the richest of the season to date.

GÖTTERDÄMMERUNG IMPRESSES

Götterdämmerung brought the miraculous Flagstad to the stage again, along with Melchior, Schorr, Manski, List, Meisle, Gabor and others, and with Reiner conducting. Someone told me a story about Flagstad that may have been told before, but is a perfect solution to her secret. The story is that when Gatti-Casazza gave her an audition he remarked, "Your singing is magnificent. How about your acting?" "Oh, *Maestro*," Flagstad replied, "I never act."

That is true. Flagstad never acts. She never paws the air, springs from the knees, or indulges in any of the conventional Wagnerian calisthenics. All she does is penetrate to the soul of Wagner's music with such genius and insight as our generation has never known. One left after the Immolation Scene shaken to the depths of one's spirit, meditating new meanings that had never before been set forth in this music. No, Flagstad never acts.

Melchior was a Siegfried of accustomed heroic power. Meisle brought fine artistic feeling to the narrative of Waltraute. Schorr, List, Manski and Gabor require no comment, for they are known and admired wherever Wagner is known and admired. Reiner gave an inspired interpretation, sweeping, forceful and altogether right.

MARRIAGE OF FIGARO RESTORED

The Marriage of Figaro was a "first time" for the local forces. It was competently staged in an intimate manner and scored a huge success. Rethburg was the very incarnation of Mozartian song as the Countess, and the fact that Charlotte Boerner's singing was compared on all sides to Rethberg's is an index of its surpassing quality. Pinza was a sly, humorous and sonorous Figaro. Perry Askam made a successful operatic debut as Almaviva; likewise Gina Vanna as Cherubino. Richard Lert conducted his only performance of the season, illustrating an all but perfect sense for the delicacies of the Mozartian style. A. F.

DOROTHY BACON,

contralto, was heard in Philadelphia with the Civic Orchestra on November 6. Miss Bacon's Boston recital takes place on December 3 in Jordan Hall. (Photo by Toppo.)

Buffalo Philharmonic Orchestra Has Elman As Scintillant Soloist

Rich Month of Recitals Brings Appearances by Flagstad, Novaes, Bonelli, Mario Chamlee, Ruth Miller, Charles Naegele and Others—Jooss Ballet Presented

BUFFALO, N. Y.—Seldom has such enthusiasm been heard from Buffalo audiences as was the case when the Buffalo Philharmonic Orchestra gave its first concert of the season, with Lajos Shuk, director, and Mischa Elman, violin soloist. The orchestra played the first program of Bach, Tschaikowsky, Debussy, Lalo, and Weinberger compositions as if inspired. The soloist, Mischa Elman, was rapturously applauded and, with Mr. Shuk, repeatedly recalled. A feeling of gratification pervaded the large audience in Elmwood Music Hall, many of whom were generous contributors during the campaign, making this series possible.

FLAGSTAD AND NOVAES HEARD

A brilliant opening for the Zorah B. Berry Series, was the concert by Kirsten Flagstad, Metropolitan soprano. Her beautiful, radiant tone with its limitless power, magnificent range, flawless control, and exemplary interpretation, held her hearers spellbound. The enormous audience in Elmwood Music Hall evidenced its delight in salvos of applause. Edwin McArthur, at the piano, playing without score, was a worthy associate, meriting his share of the applause.

The second concert of the Berry series was given by the charming Brazilian pianist, Guiomar Novaes, a favorite in Buffalo. Her personality pervades everything she plays, giving it unusual freshness and individuality, and her technical equipment is unsurpassed. At the conclusion of her program, crowds made their way to the stage, insatiable in their demands for the many encores Novaes graciously granted.

JOOSS BALLET

The Jooss Ballet fulfilled a return engagement in Shea's Court Street Theater under Mrs. Berry's management. Their unusual interpretations, combining pantomine and dancing, with unique make-up and costuming, made vivid impression, as did the two piano music, which A Cohen directed.

The Concert Bureau, Inc., of which J. Allen Fusca is director, and Bessie Bellanca, manager, opened its season with a concert by the baritone, Richard Bonelli, in Elmwood Music Hall. The program was one of great variety, and many encores were added, all sung with finesse in superb artistic style. Ernst Victor Wolff, pianist, furnished enjoyable solos and admirable accompaniments.

Mario Chamlee, tenor, and his wife, Ruth Miller, soprano, presented the second concert in the Concert Bureau series, with Harvey Brown, at the piano. The program offered operatic excerpts, groups of songs, and many added encore numbers. Mr. Chamlee's brilliant tenor voice produced so effortlessly and Mrs. Chamlee's impeccable style and interpretation afforded much pleasure to their hearers.

OTHER MUSICAL EVENTS

Harold A. Fix, organist and choir director at Central Park M. E. Church, gave a recital in the church, assisted by Ragnhild S. Ihde, soprano. The enjoyable program was admirably played with sincerity of musicianship, the Liszt and Reubke selections creating profound impression. Mr. Ihde's aria, I Will Extol Thee, from Eli, was sung with tonal beauty and musical intelligence.

Squire Haskin gave his first organ recital since coming to Buffalo, in the first Presbyterian Church, where he is organist and choirmaster. The program, chosen from compositions of the sixteenth century to present date, showed understanding of the various styles, combined with excellence of technical and interpretative equipment.

The Chromatic Club opened its seasons with a Saturday afternoon musicale, bringing as guest artist for a piano recital, youthful Irene Gedney, of Rochester. In an admirable program of much brilliance, she proved herself to be exceptionally well equipped and made a fine impression upon the audience in Twentieth Century Club.

The first of the evening recitals was given by Charles Naegle, pianist, whose ability was recognized by the audience of musicians, his enjoyable program applauded, and many were the encores granted. Zorah B. Berry is chairman of the evening series, and Olive Frost, for the afternoon of the Chromatic Club.

The Music Forum, for piano teachers, presented Stanley Fletcher, pianist, in recital. in Twentieth Century Club. This young artist has gone far in his profession, and gives much promise for future achievement. The large audience was highly pleased with the program, insisting upon many encores.

Jessamine Long, chairman of the Town Club Music Circle, will present a joint recital, the participants being Paola Autori, soprano, Olive Gould, violinist, Beth Wolanek, pianist. Miss Long's discussion on African and Negro music at the Buffalo Museum will be illustrated by a program given by the Jubilee Singers.

Donald Bundock, baritone pupil of Marvin Burr, was accepted at the Juilliard School recently, his voice teacher Madame Schoen-René speaking in commendation of his training. He has been engaged to sing the baritone role in The Messiah, given in Princeton, under Robert Hufstader's direction.

Laura Kelsey's pupil, Leonard Pennario, now studying with Samuel Ball, of the Los Angeles, recently played the Grieg piano concerto, with the Dallas (Texas) Symphony Orchestra. L. H. M.

Montreal Applauds Two Orchestras

Pelletier Leads Symphonic Forces—Nicholas Massue, Anna Kaskas and Kedroff Quartet Heard—Eugene List Plays with Ensemble

MONTREAL, CAN.—The first concert of the Montreal Symphonic Orchestra took place at the Plateau Auditorium on November 6 under the baton of Wilfrid Pelletier. The impressive program offered was in accordance with the conductor's customary musicianly ideals. This year, he is to conduct all concerts except one, at which Sir Ernest MacMillan has been invited as guest. Schubert's symphony (No. 8) in C major was given a beautifully balanced performance and the conductor, with dynamic and expressive beat, brought the orchestra to great heights. A young Canadian pianist, Mariette Gauthier, was heard as soloist in Beethoven's concerto (No. 4) in G major, showing considerable promise. Brahm's Variations on a Theme of Haydn and Ravel's La Valse were played superbly bringing the evening to a splendid end.

TENOR IN LOCAL DEBUT

Nicholas Massue, tenor of the Metropolitan Opera, made his concert debut in Montreal on October 26, at the Plateau Hall and was wildly cheered by a large and enthusiastic audience. Though he is a Canadian by birth, Nicholas Massue has spent the greater part of his life in Italy where he received his vocal education. While abroad he sang in various operatic centers, including La Scala of Milan. His voice is robust, warm and of a particularly fine quality which is used with unusual purity of tone and delicacy of feeling. He also sings with an admirable diction in English and French as well as in Italian. The spectacular performances of his recital were achieved in Respighi's Nebbie and Che gelida manina from La Bohême. An impressive vocal display was given in a Lamento from Cilea's L'Arlesiana, but his interpretation Questo e quella, which was added as an encore at the end, proved to be the climax of his first appearance in his home town. Vittorio Trucco performed his duties as accompanist and pianist efficiently.

KEDROFF QUARTET APPEALS

The Kedroff Male Quartet, a remarkable unit of its kind, opened the new season of the Ladies' Morning Musical Club on October 29, at the Ritz Carlton Hotel. After an absence of six years, the Russian vocalists, drawing a large public, gave a wonderful exhibition of Russian works. They are consummate musicians and their art of ensemble singing is exquisite which justifies their reputation. The four artists scored heavily with music lovers and were duly applauded.

EUGENE LIST WITH MONTREAL ORCHESTRA

The Montreal Orchestra opened its seventh season at His Majesty's Theatre on November 9 with Eugene List as guest artist. The event was attended by a capacity audience. Douglas Clarke led his musicians in Tschaikowsky's fourth symphony and was acclaimed at its conclusion. Eugene List, a brilliant young pianist. was the soloist in Beethoven's third concerto in which he showed an astonishing understanding of Beethoven's music. His playing of the work was marvelously executed and gained him a well deserved ovation. Sibelius's Finlandia concluded a popular representation.

ANNA KASKAS' RECITAL

The young contralto, Anna Kaskas, who won her way into the Metropolitan Opera last spring, made her initial appearance in this city on November 5 at the St. James United Church Hall. She revealed a powerful voice used with skill. Her enunciation was well nigh perfect throughout a program which included works in English, Italian and German. A fair-sized public applauded the singer who responded with many encores.

Gustave Longtin, after spending three years in Paris, was heard in his second recital at the Plateau Auditorium on November 9. Songs by Carissimi, Bach, Purcell, Schubert, Wagner and three French lyrics by Faure, Duparc and Fourdrain composed an ambitious program. The local tenor sang in good style and lived up to our expectations. Annette Lasalle-Leduc contributed to the recital with a fine execution of Handel's sonata in D major and Jeanne Servetre and Jean Leduc supplied excellent accompaniments. J. H. G.

Edward Johnson Speaks Before New York Singing Teachers

At the opening meeting of the season, the New York Singing Theachers' Association was addressed by Edward Johnson, general manager of the Metropolitan Opera. While covering a wide field of information on opera matters in general, Mr. Johnson's informal talk bore directly on the special interest of teachers of singing in this great American musical enterprise. He later answered many questions.

Mr. Johnson said that directing the opera is not so much a livelihood as a life; a life devoted to the spiritual values inherent in music. "The Metropolitan should be to the United States what the Paris Opera is to France. With the support of teachers of singing, as brothers in the sincere interest of art, we can spread the gospel. In this country we have Peace, in which alone Beauty can flourish.

"In hearing aspirants, every consideration is given. They choose their selections, which are never cut short. There is abundant material here, but we have not enough potential artists. It is voice and artistry plus character that make a singer great."

Mr. Johnson said in closing, "Each of us has a kingdom within. If we know music nothing can take happiness away. I cannot express the value to me of music in my life. I want *amateurs* to make *audiences;* to understand music and listen creatively. Make of yourselves music missionaries; put life and fire into your pupils and give vision to their lives. Few can be artists. Music does not pay commercially; it pays its dividends directly to life itself." F. G. B.

NEW YORK CONCERTS

NOVEMBER 9

Cobina Wright and Cecile de Horvath A joint recital was given by Cobina Wright, soprano, and Cecile de Horvath, pianist, in Town Hall on Monday afternoon. Miss Wright proved that she is a good interpreter of songs. Her diction and mastery of languages are commendable, and the emotional depth and insight into the song content of the modern school showed serious work in this vein. She is apt to force her tones, although on the whole she sang well. In the Air de Concepcion (L'Heure Espagnole) by Ravel, she was at her best. Songs by Joseph Marx, Wolf, Debussy, Ravel, Sontoliquido, Giannini, Obradors, Hageman, Carpenter and Daniel Wolf were sung by her.

Miss Horvath has a capable technic, mellow tone and plays with sincerity. Clarity was sometimes absent and the tempo somewhat unsteady. Her playing of the *scherzo* and *finale* from the B major sonata of Chopin was of high order. Beside this work, Miss Horvath played compositions by Bach, Saint-Saëns and Gluck-Sgambati, Schubert-Ganz, Scriabin, de Falla, Seeboech and Strauss, Schulz, Evler. A small but appreciative audience attended. Milne Charnley acted as accompanist for the singer.

Simon Barer A Russian by birth, Simon Barer studied as a youth in his native country, and later became known throughout Europe as a touring pianist of exceptionally high authority and art. The Musical Courier has for many years been chronicling his outstanding successes abroad.

Last week Barer made his American debut with an evening recital at Carnegie Hall, and because of his imported reputation, drew a houseful of listeners among whom were many noted exponents of the keyboard.

To them as well as the rest of the audience, Barer proved convincingly that he richly deserves the encomiums which had preceded him to these shores. Long before the end of the recital it was evident that New York had made the acquaintance of an artist whom it will cherish and place with the pianistic favorites.

Barer is a technician of the first order, for whom difficulties of execution do not exist. He tossed them off with easy brilliance and with solidity when required, but avoided all deliberate exhibitions of such proficiency, and placed it always in the serious service of interpretation. His tone is deeply resonant and generally appealing, althought debut nervousness may have been the reason why he forced sound on a few occasions.

His musical designs show unfailing style. He has a wide equipment in nuancing. His sense of the dramatic is as authentic as his response to the poetical, qualities compellingly reflected in Barer's eloquent playing of Liszt's B minor sonata, and Chopin's C sharp minor scherzo and D flat nocturne.

In Balakireff's Islamey Fantasie, Barer properly became the speeding virtuoso and gave a dazzling exhibition in lightness of touch and facility of fingers. Other numbers attesting superbly to the performer's versatile endowments were Blumenfeld's etude for the left hand alone, and etudes in C sharp minor and D minor by Scriabin.

All Barer's offerings won ringing appreciation from the auditors, and while he reaped a rich harvest of applause, they gained a generous reward of encores.

Philharmonic-Symphony Chamber Orchestra Opening the second annual series of concerts by the Philharmonic-Symphony Chamber Orchestra at Town Hall, Hans Lange conducted another of his programs of attractive rarities in music, old and new. The assisting artists were John Amans, flute, Ralph Kirkpatrick, harpsichord, and Lloyd Strafford, piano.

A first New York hearing of a sonata in D minor "for two, three, four and five bowed instruments, and others" by Johannes Rosenmüller (1620-1684) revealed a quaint and delightful work in early suite form. Mr. Amans played superbly in Vivaldi's concerto for flute, with cembalo and strings (D major, op. 10, No. 3), a score testifying to the charm and originality of this great figure in Italian music, whose works Bach both studied and sometimes improved upon. Another rarity was Rameau's Concert Instrumental in D minor (No. 5) for strings, consisting of three sections with the descriptive titles beloved of the composer. Rhythmic novelty and ingenuity of counterpoint distinguished this delightful score. The Five German Dances of Schubert, filled with folk-spirit, ended the first half of the program with infectious gaiety.

Quincy Porter's Ukrainian Suite for string orchestra introduced a work also based on popular themes, an ingratiating and picturesque offering, showing sound technical ability on the part of the composer. The list closed with Ernest Bloch's Concerto Grosso, using the classic mould but filling it with many individual emotional qualities and rich harmonic coloring.

Mr. Strafford played the piano part in this work with skill, showing ability to fit well into a complicated ensemble. Mr. Kirkpatrick was a brilliant performer on the harpsichord in the Rosenmüller work. The audience was large and most fervid in its tributes to the conductor and men for the distinguished and tonally beautiful performances. The series is again being given for the benefit of Bennington College. Instructive program notes were supplied by Evelyn Berckman and Elsa Voorhees.

Frederica Fricken A large audience heard Frederica Fricken, soprano in her recital at Steinway Hall on Tuesday evening. Miss Fricken chose a program of admirable taste, beginning with Hark the Echoing Air from Purcell's The Faery Queen, and a Birthday Song of the same composer; proceeding to Lieder of Schubert, Brahms and Hugo Wolf; and concluding with a Delius group—The Nightingale Has a Lyre of Gold, Let Springtime Come Then, Il pleure dans mon coeur, and Love's Philosophy. The singer displayed musicianly discernment in her interpretations, and her voice is handled well, placed and controlled with ease. Much applause attested the pleasure of Miss Fricken's listeners, and she was called on to extend her printed list by several numbers. Her accompanist was Alderson Mowbray.

NOVEMBER 10

Irene Ruppert An outstanding debut recital was given by a young pianist, Irene Ruppert, in Town Hall on Tuesday afternoon. She has played in many cities in Germany but this was her first appearance in New York. Miss Ruppert has a poise and a charming stage manner that immediately wins an audience. She plays with a musical individuality, technical background, tone and emotional depth that is only found where real talent is present.

The program began with excellent presentations of the concerto in G major by Vivaldi-Bach and the Bach prelude and fugue in B minor. Following these she interpreted the sonata in C major of Brahms. The last movement had a slightly confused phrase content and pedaling, but the other movements were played in superb style. Her second group consisted of the Papillons of Schumann succeeded by a Reger intermezzo and the Liszt-Paganini etude in A minor and polonaise in E major by Liszt. Miss Ruppert's audience was of moderate size but very cordial.

Philadelphia Orchestra Leopold Stokowski conducted the Carnegie Hall evening concert of the Philadelphia Orchestra, and his New York admirers were glad to renew musical communion with that always incisive and interesting leader.

Rachmaninoff's new A minor symphony, his third, completed last spring was the outstanding feature of the occasion, and the local premiere (Philadelphia heard the work first, a fortnight ago) had been awaited expectantly.

The score, in three movements, proved to be another fine example of Rachmaninoff's artistic seriousness, dignified workmanship, and facility in melody and harmony. The prevailing moods of his opus are deep feeling, rather melancholic and rising to moments of passionate vehemence. Russian character tinges the broad and appealing themes. The orchestration is rich, and makes for clarity rather than for complexity. As a whole, the symphony represents the output of an intense artistic nature and a master of orchestral expression.

Nevertheless, because of their prevailingly sombre atmosphere, the Rachmaninoff pages did not stimulate the listeners into excessive enthusiasm. Perhaps they would respond more eagerly after a second hearing. This new symphony is not material to be understood quickly by the average concert goer.

Another novelty for the metropolis was Stokowski's own symphonic synthesis, freely transcribed, of excerpts from Moussorgsky's Boris Godounoff. Stokowski discarded the familiar Rimsky-Korsakoff orchestration, and utilized the original one of the composer. The episodes that make up the synthesis are the first scene of the Prologue, outside the Monastery; the coronation of Boris at the Kremlin, ending with the Gloria; the off-stage chorus of the monks at Choudov; part of Varlaam's dramatic contribution in the inn scene; the song of the Simpleton near the St. Basil Church; and the *finale* concerned with Boris' agony and death.

Taken altogether, Stokowski's arrangement is a sort of connected symphony with a vigorous first part, a *scherzo*, slow section, and dramatic last movement. He has added some orchestration of his own, but in the style of the composer, and skillfully woven into the elemental fabric without changing its general integrity. The result is glowing concert music of surprising excellence, and irresistible effect, and a valuable addition to the symphonic repertoire.

Stokowski further showed his adeptness as a transcriptionist in presenting a short and arresting orchestral version of Tschaikowsky's affecting song, Solitude. The balance of the program was devoted to that composer's Romeo and Juliet Overture.

No need to dwell upon the conductor's way with the music and the perfect orchestra. His command, resourcefulness, and sensitiveness were in full evidence and brought resounding waves of applause.

Rachmaninoff was present at the concert, and came to the stage to bow his thanks.

John Carroll At Town Hall on Tuesday evening, John Carroll, baritone, offered his annual song recital. His list began with Drink To Me Only With Thine Eyes, Twickenham Ferry by Marzials, and It Is Enough from Mendelssohn's Elijah. The program continued with items in French by Rabey, Debussy, Hue, Grovlez and Reuschel. Then followed a group of Irish airs by Wise and Andrews with three arrangements by Hughes of folksongs. Concluding items were by Sinding, Taylor, Silberta, Walthers, Alberti, Johnson, De Leath, Carew, Kingsford and two spirituals arranged by Kennedy.

Mr. Carroll is a concert singer of wide experience which was clearly shown in his polished delivery and in the charm and poise he maintained during his presentation. His voice has a pleasing timbre, full and sonorous in the low register and soft and mellow in the upper reaches. There is a dramatic quality prevalent in his interpretation of serious themes and a delightful, almost bantering note in his treatment of lighter ballads. So well were his Irish numbers received that he was called back to the stage, whereupon he granted two requests with a

SYDNEY RAYNER,
Metropolitan Opera tenor, sings in Portland, Me., on November 30 and on December 9 at the Chaminade Club in Brooklyn. Mr. Rayner recently was heard in two performances of Carmen under Eugene Goossens in Cincinnati. (Photo © by Polito Studio.)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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smoothly flowing execution of Londonderry Air and a humorous reading of I'm Not Myself At All. It was a gala night for composers, no less than three of those whose works were sung by Mr. Carroll being called upon for bows. These were Rhea Silberta, Mr. Carroll's able accompanist, who was applauded for her Consolation; Solon Alberti, for his manuscript of Caliban in the Coal Mines; and Miss Wise, for Wee Hughie. The attendance was large and cordial.

NOVEMBER 11

Dorothy Minty A program of major violin compositions was given by Dorothy Minty who made her first appearance in recital at Town Hall. Her accomplishments are many, for she has temperament, good musicianship and ample technic, as well as poise.

The program opened with the Handel sonata played with clarity, fine tone and a sense of style. More tonal color in this would have been admirable. The Sibelius concerto in D minor, though technically imperfect, was interpreted with dramatic power. Following this with the Brahms sonata in C major, which was effectively played, the young artist added Respighi's Poeme Autumnale and Bartok-Szekely's Roumanian Dances.

Miss Minty played encores between groups and at the conclusion of her program. A large audience responded warmly to her playing. Celius Dougherty provided excellent piano backgrounds.

Jascha Heifetz A gracious opening of Jascha Heifetz' evening recital for the benefit of the Town Hall endowment fund was the Schubert rarely heard sonatina in G minor, played with simple feeling and impeccable taste by the popular violinist.

He was stylistically more broad and impassioned in Brahms' G major sonata, and also produced tone of nobly warm quality. In both works, as well as some later solos, Sarasate's Introduction and Tarantelle, and transcriptions by the concert-giver of pieces by Debussy, Poulenc and Albeniz, Heifetz had the precise and understanding piano assistance of Emanuel Bay.

Bach's E major partita, for violin alone, found Heifetz at the top of classical form, and he gave a devoted and inspiring performance of the masterpiece.

A capacity attendance greeted the player, and he won his customary frenetic acclaim.

Jean Borloz An event which drew a near capacity audience to Steinway Hall on Wednesday evening was the recital of Jean Borloz, tenor, with Maurice Lafarge, pianist. Mr. Borloz opened his portion of the program with arias by Weber, Mozart, Gluck, and Handel. These were followed by shorter compositions by R. Strauss, Schumann, Tosti, Campbell-Tipton, R. Quilter, L. Ronald, Bemberg, Duparc, Lalo, and Massenet. Mr. Lafarge's numbers were prelude and fugue (op. 3) in F minor (Saint-Saëns), Variations sur un Air Russe, op. 40 (Weber), Silver Spring (W. Mason) and Reflets dans l'eau (Debussy).

Mr. Borloz' voice is of light texture but is not lacking in fullness and roundness of tone. His top notes are true to pitch and attained without strain. Popular with his listeners were his interpretations of French and English songs, in which items he displayed good diction and a sense of dramatics. The execution of the operatic arias suggested a need for further study and development in this field.

Mr. Lafarge played understanding accompaniment for Mr. Borloz and further distinguished himself by a lively reading of the Weber opus, which so pleased his auditors that it was necessary for him to add a Hungarian waltz as encore. He also revealed musicianship in his conception of the Mason and Debussy pieces. Cordial applause was in order throughout the concert.

NOVEMBER 12

Philharmonic Orchestra Operatic material figured prominently on the Thursday evening and Friday matinee concerts of the Philharmonic of Carnegie Hall, conducted by John Barbirolli.

ART OF SINGING
RUTH MILLER **CHAMLEE**
Soprano (MME. MARIO CHAMLEE)
METROPOLITAN OPERA COMPANY
200 West 57th St., New York City

Beethoven's Fidelio Overture led off, followed by the Abscheulicher aria from that opera (Marjorie Lawrence, soloist) and then came excerpts from Götterdämmerung prefaced by Beethoven's second symphony.

Barbirolli is no tyro as an operatic leader, having won his spurs brilliantly at such a representative theatre as Covent Garden in London. He gave evidence last week of a strong dramatic sense and the ability to translate it into orchestral performance. Also he brought to hearing much opulent tone, powerful climaxing, and full and sensitive support of the soloist.

The Götterdämmerung music delivered its high message with complete eloquence, under the stimulative baton of Barbirolli.

As a complete contrast came the early opus of Beethoven, its vigorous and lyrical alternations finding correct response from the understanding director, who drew authentic designs transparently illuminated.

Barbirolli has already won his place with Philharmonic patrons, and they left no doubt of their excited pleasure at this concert.

Miss Lawrence gave not only a splendidly toned and deeply felt version of the Beethoven aria but also the great finale from Götterdämmerung. In the latter she showed highly intelligent mastery of the material and stirring qualities of voice, even though the present reviewer has heard her do the Wagner pages better at the Metropolitan, where the stage surroundings seem more suited to her innate dramatic temperament.

Nevertheless she made telling matter of the exacting strains and exalted text at this concert, and won exuberant favor from her listeners, which is a more important thing than to satisfy every little demand of a solitary critic.

NOVEMBER 13

Samuel Carmell Samuel Carmell, a young American violinist, who studied with the late Franz Kneisel, made his New York debut in recital at Town Hall. His playing indicated an excellent training, as well as native gifts of substantial sort. There was a notable fluency in his bowing styles, added to musicianship and accuracy of phrasing and intonation. This was especially evident in his playing of the Bach unaccompanied violin sonata in G minor, which had clean-cut exposition, a grasp of style and feeling for content that betokened praiseworthy development. The Chausson Poème was set forth with expressive lyricism and a conception of the composer's message. The lengthy program included also the fugue in A (Tartini-Kreisler), the Mendelssohn concerto, rondo in G (Mozart-Kriesler), Romanza Andalusa (Sarasate) and Molto Perpetuo (Paganini). Andre Benoist was a superbly equipped accompanist. The audience was definitely enthusiastic about Mr. Carmell's performances and exacted a number of encores.

NOVEMBER 14

Mischa Elman A matinee audience of large proportions welcomed the seasonal return of Mischa Elman to Carnegie Hall, and gave that violinist a heart warming reception.

All the long known virtues of his lofty art were in ample evidence—tone of unusual "human appeal," musical ripeness, stylistic mastery, and technical expertness. Elman has never given more full pleasure to laymen and professionals than on this occasion.

Sonatas by Handel (in D) and Mozart (B flat) opened the recital and the other towering classic was Bach's Chaconne, profoundly and movingly delivered. An old friend, unduly neglected, turned up in Vieuxtemps' D minor concerto.

A concluding lighter section brought Brahms' B minor Hungarian Dance, Sarasate's Introduction and Jota, and Tfila, by Neumann-Chajes.

Vladimir Padwa's contributing partnership at the piano was intelligent and cleanly executed.

Mischa Meller Mischa Meller, a young pianist who was heard in Town Hall last season, returned last Saturday to give another interesting recital. The program opened with four Scarlatti sonatas, in G minor, G major, C minor and C major. These were followed by the Bach toccata in D major the Mozart sonata in F major and the Beethoven variations (op. 35) (Eroica). After the intermission he played two impromptus by Schubert Au bord d'une source of Liszt and the Debussy Jardins sous la Pluie.

Mr. Meller interpreted the Scarlatti and Mozart group with a refreshing style and displayed a large range of tonal color. His phrasing was impeccable. This pianist has a splendid technic and proved this by his Bach reading. In the Beethoven Variations contrast of mood was apparent. Encores were given at the intermission and several more upon the conclusion of the successful recital. A large audience was present.

Lucy Lowe The staid fastnesses of Town Hall were invaded on Saturday night by a program of much lighter and more frolicsome quality than patrons of the auditorium are accustomed to hear there. Lucy Lowe gave a costume recital of American Popular Songs, from 1776 to 1936. These began with a few gems of popular appeal of Washington's day, proceeded through Crinolines and Minstrels to the Turn of the Century and beyond to tunes of World War days, the late and unlamented Flapper Era, and finally the immediate present. Miss Lowe is a tall brunette, gifted with a flair for satire and a way with audiences. Her listeners were so carried away that they joined in singing several of the more familiar numbers. Miss Lowe, and her efficient accompanist, Ruth Helen Taylor, were costumed in the various periods. A whole series of encores were demanded at the end.

NOVEMBER 15

Philharmonic Orchestra Barbirolli drew excited demonstrations from an ovationing audience at his second Sunday matinee with the Philharmonic Orchestra at Carnegie Hall. The young leader again gave strongly imaginative and musically impressive readings. His players show every evidence of artistic trust in their new chief, and give him intensive response.

The program with one exception, had numbers heard at the concerts of the previous week. The exception was Dorabella's aria from Mozart's Cosi Fan Tutte, sung with flawless style and ingratiating voice by Marjorie Lawrence, who also again delivered Brünnhilde's Immolation music. The other works heard were Tschaikowsky's fourth symphony, Siegfried's Rhine Journey, and the Funeral March and finale from Götterdämmerung.

Lanny Ross A first New York recital by Lanny Ross, tenor, known for his radio programs, in which he occupies a popular niche, took place at Town Hall on Sunday afternoon. Mr. Ross has youth, charm and a pleasing lyrical voice in his favor. He had evidently prepared his recital program with intelligent care, and there were evidences of good coaching. He began with the air, Waft Her Angels, by Handel, one of his best offerings in command of long vocal line, smooth tone production and purity of sentiment. This was followed by The Pretty Creature (arr. by H. Lane Wilson) and two Purcell works, in which Mr. Ross showed impeccable English and sang with distinctness that was a delight. A German Lieder group listed works of Wolf, Brahms and Schumann, the Ständchen of the last-named being a delightfully naive and convincing evocation of a youthful lover's plaint. Later came French songs of Fauré, Dupont, Ferrari, Pierné, and Le Rêve from Manon of Massenet. A final English bracket included John Ireland's Sea Fever, two Irish melodies arranged by Herbert Hughes, and numbers by Giannini, Francis Toye and Aikin. Perhaps a more robust conception of the dramatic works would have added greater variety; but the tenor's offerings were especially effective in the moments of poetic appeal. Mr. Ross' musicianly conception and sensitivity of feeling, in evidence throughout, won much favor with his large audience. He was repeatedly recalled and added many encores. Walter Golde played accompaniments of beautiful clarity.

New Friends of Music For its second recital in Town Hall the New Friends of Music offered another Beethoven program, featuring the Budapest String Quartet composed of Josef Roismann and Alexander Schneider, violinists, Boris Kroyt, the organization's new violist and Mischa Schneider, cellist. The Equali was played by Albert Clarke, Mario Falcone and George Lucas of the New York Philharmonic Orchestra and Simone Mantia of the Metropolitan Opera Orchestra.

The program opened with an early string quartet of Beethoven (opus 18) in B flat. It was composed in 1800, and was the high light of this program. The Budapest Quartet played it with much attention to detail, fine tone ensemble and refinement. The Equali for four trombones is impressive music written in three short pieces. Its performance was excellent with a beautiful blending of tone and gained much interest from a capacity audience.

The program concluded with the quartet in A minor (opus 132). This is a long work which contains an *adagio* entitled Song of Thanksgiving and is written in the Lydian Mode. The quartet again proved themselves artists of the highest calibre.

Clyde Keutzer The first New York recital of Clyde Keutzer, tenor, took place at Town Hall on Sunday evening. A program which embraced vocal works dating from the sixteenth century to present time opened with Sorrow, Sorrow Stay (Dowland), Handel's O Sleep, Why Dost Thou Leave Me (from Semele), and Maurice Green's My Lips Shall Speak Thy Praise (from Let My Complaint). There

(*Continued on page 28*)

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Carmen Staged by Cincinnati Orchestra With Wettergren and Rayner as Leads

Goossens Conducts Vivid Production to Ovational Applause—Club and Recital Events

CINCINNATI, O.—Carmen, spectacularly mounted and sung by eminent singers, brought the S. R. O. sign out for the Cincinnati Symphony Orchestra's production under the baton of Eugene Goossens.

Gertrud Wettergren proved the sensation of the performance. Her voice is one of rich, rare quality and she uses it with subtlety, creating a Carmen which the audience conceded to be the best vocally and dramatically ever heard here. Her singing was rewarded by an ovation at the end of each act. Sidney Rayner, singing Don José for the 104th time, was in excellent voice and gave an especially fine interpretation of the Flower Song, while his entire role was sung and acted with beauty of tone and ability. Joseph Royer's Escamillo is a role to which he brings intelligence and a sonorous voice. Italo Picchi gave an excellent performance of Zuniga. Irene Williams' lovely soprano was especially suited to the role of Micaela, in which she scored a success.

The cast was rounded out by Louis John Johnen, Hubert Kockritz, Charles Haywood, Nadelle Schuping, Violet Summer, all experienced local singers of ability. The large chorus local, trained by Alexander von Kreisler, displayed a pleasing freshness of voice.

The production, in the capable hands of Wilhelm von Wymetal, Jr., was effective. He created a vital and glamourous stage picture that moved naturally, and added excitement by using horses in the scene where the Toreadors enter the Plaza. Mollie Halstead was responsible for the delightful ballets which added gaiety to the scenes.

Eugene Goossens, whose authoritative conducting molded the production into a fine whole, and the symphony orchestra were the recipients of wild demonstration of applause.

MU PHI EPSILON MARKS FOUNDER'S DAY

Prof. W. S. Sterling, founder of Mu Phi Epsilon, national honor music sorority, was guest of honor and principal speaker at the annual Founder's Day celebrated in Cincinnati by Mu Omicron Chapter, Upsilon Chapter and the Alumnae Club. Sixty other chapters also observed the day. Presented on the musical program were Mary E. Wilson, Yvonne Tait, Margaret Spencer, Margaret Stokes, Ellen Laib, Mrs. Joseph Kruse, Ella Duffey, Mary Bennett, Mrs. Norris Murphy, Mrs. Paul Mozingo, Martha Seifried, Mrs. Samuel Hannaford, Mrs. Carter V. Good, Olga Prigge, Helen Meyer, Claire Harkness, Mrs. Harold Maish, Goldie Taylor and Mrs. Joseph Quintele.

CONTEMPORARY CONCERT SERIES

This interesting series which acquaints its audiences with the music of living composers, opened with third string quartet (Quincy Porter) and quintet for two violins, viola, cello and piano (Florent Schmitt), played by the Cincinnati String Quartet which includes Leo Brand, Ernest Pack, Herman Goehlich and Arthur Bowen. Karin Dayas was the assisting pianist. John W. Haussermann, Jr., is director of this series.

The Matinee Musicale (Mrs. Adolf Hahn, president) made a fine contribution to the city's music season when it presented the Kalisch String Quartet in a program of Beethoven, Schubert, Debussy, Hugo Wolf and Dvorak, played with a virtuosity that was remarkable.

Dr. Thomas James Kelly, musician, pedagogue and lecturer, opened his series of lectures held at the University of Cincinnati with a delightful discourse on Hearing Ears and Understanding Hearts in which he viewed music as a foreign tongue. His second lecture was entitled Mercury and the Muses.

Karin Dayas was the pianist featured with the Conservatory of Music Quartet, which includes Karl Kirksmith, Julian Pulikowski, Howard Colf, and Mihail Stolarevsky, at the first of the Conservatory Afternoon Musicales.

YOUNG PEOPLE'S EVENT

Eugene Goossens' first of the series of Young People's Concerts was enthusiastically received by an audience of eager young hearers almost twice as large as the number in attendance at previous concerts.

Evelyn Swarthout, brilliant young pianist, gave a program for the Clifton Music Club displaying a vibrant personality, facile technic and breadth of understanding.

Violet Summer, who sang Mercedes in the recent production of Carmen, has received word of the appointment to various church positions of the following of her pupils: Dorothy Faye Foster, Adriene Stouffer, Betty Slimp, Doris Evans, Gwendolyn Williams and Violet Ruddick.

Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra, has been appointed musical director of the Louisville Civic Arts Association and conductor of the newly organized Louisville Symphony Orchestra. In planning the season, Bakaleinikoff expects to present six concerts and begin work on a May Festival, these to alternate with Cincinnati events and in no way preventing him from his work with the Cincinnati Orchestra. M. D.

Claude Lapham to Offer New York Program of His Works

Claude Lapham, composer-pianist, will introduce his Japanese compositions at Carnegie Music Hall, New York, on November 25, assisted by Japanese and American artists. Among the numbers on the program are violin solos, songs, arias from Japanese operas, the tone poem Mihara Yama, sonata for piano in A minor (op. 32), Go Sho Guruma—Dance of Nobility, and the concerto in C minor for piano (op. 35). George Vigneti, violinist; Carol Lovelle, contralto; Olive May, soprano; Burton Crane, basso, cantante; Sugi Machi, Japanese prima donna, and Kyoko Omura, dancer, collaborate with Mr. Lapham in interpreting the program.

Robert Elmore, Organist, to Play at Carnegie Hall

Robert Elmore, organist, is to be heard on December 2 in recital at Carnegie Hall, New York. The first half of his program is devoted to works of J. S. Bach; the remainder to numbers by E. Gigout, A. Walter Kramer, Nordio, A. J. Boex, F. de la Tombelle and Pietro Yon.

Kansas City Philharmonic Orchestra Begins Year in Splendid New Hall

Municipal Auditorium Program Includes Work by Carl Busch under Baton of Karl Krueger—Teachers' Convention Brings Many Musical Features

KANSAS CITY, MO.—Gala events indeed were the initial Philharmonic Subscription concerts in the splendidly appointed Music Hall of the new Municipal Auditorium on October 29 and 30. Capacity audiences attended on each occasion. Karl Krueger was enthusiastically received and the orchestra rose several times following insistent applause. It was a fitting testimonial to Carl Busch, that the first symphonic utterance should have been his excellent symphonic poem, Minnehaha's Vision. Mr. Krueger and the Philharmonic Orchestra were so successful in their artistic recreation that Mr. Busch declared regardless of the fact several older, more prominent orchestras had interpreted it he had never heard a more beautiful reading.

Symphony (No. 7) (Beethoven) was eloquently expressed by Mr. Krueger and his forces. The finesse, the amalgamation, and the delightful tonal coloring were particularly noticeable in the new locale. The acoustics of the Music Hall are not entirely perfected but the improvement over the vast spaces of old Convention Hall causes one to realize the difficulties under which Mr. Krueger has worked the past three years.

Credit must go as well to the excellent musicianship of the new first chairmen: Robert Quick, concertmaster (from Chicago Symphony Orchestra); Ernest Guntermann, flute; Ernani F. Angelucci, horn; Jules Seder, bassoon; and Harold L. Freeman, clarinet. Two Slavonic Dances (Op. 46, No. 1 and No. 3) (Dvorak), Eight Russian Folksongs (Liadow), and Bacchanale and finale from overture to Tannhäuser (Wagner) completed the orchestral fare chosen by Mr. Krueger as especially suitable for the dedicatory programs. The accentuated tempo of the opening bars of the Wagner item produced an agreeable cosmic effect but the gorgeous climax of color he usually builds seemed not to leave the platform (due to acoustical faults which will be remedied by the next concerts).

MISSOURI TEACHERS MEET

The Missouri Music Teachers' Association and the Missouri State Teachers Association held their annual conventions simultaneously, November 12-13. Marie A. Guengerich of Joplin, president of the M. M. T. A. and W. W. Parker of Cape Girardeau, head of the M. S. T. A., were present with their various officers. Karl Krueger and the Philharmonic Orchestra presented a program of Beethoven, Stravinsky, Sibelius and Dvorak items for both groups. John C. Wilcox, American Conservatory of Music, Chicago, lectured on Training the Voice and Harold Van Duzee, Conservatory of Music, Kansas City, presented a Demonstration Lecture on Interpretation and Song Analysis for the music teachers. Clay Ballew, Washington University, St. Louis, was chairman of the Voice Forum; T. Stanley Skinner, Dean of Music Department, Drury College, Springfield, of the Violin Forum; and Richard Canterbury of Kansas City, chairman of the Piano Forum. Dr. Robert D. W. Adams of the University of Kansas City was a speaker for the M. M. T. A. while Mrs. Franklin D. Roosevelt discussed youth before the M. S. T. A. Bernard Ferguson, baritone, of St. Louis was among a group of state artists who presented a program November 12. Local artists appearing were Catherine Hatch, Mary McKee, pianists, Mrs. Raymond Havens, Mrs. T. J. Strickler, David Grosch and Stanley Deacon, vocalists.

ADELE MARCUS IN HOMECOMING RECITAL

There were plaudits and tributes for Adele Marcus, pianist of the West Coast (native Kansas Citian) in her homecoming recital, October 27. The Schumann Etudes Symphoniques, the Scriabin etudes (Op. 8) and Chopin's andante, spianato and polonaise (Op. 22) were important numbers of her attractive program, all of which was managed with consummate skill, if not with stirring verve.

Ladislaus C. Gamouf, formerly of Budapest, has established a studio here and has founded a choral club. Recently he was the director of the Palestrina Chorus of Budapest, when Dohnanyi was president of the organization. C. C. B.

Columbus Fetes Singer On Return

Margaret Speaks Welcomed in "Home-Coming" Program—Cleveland Orchestra Provides Splendid Concert

COLUMBUS, O.—It has been a long time since the home-coming concert of a nationally recognized native artist has attracted such a large crowd as did Margaret Speaks at Memorial Hall on October 14. To the manifestly receptive, interested and friendly audience she responded with a naturalness of manner that will stand as a model of modesty on the part of any home-coming artist. Her ample experience, excellent training and inborn musical instincts, together with the good sense that keeps her singing within the limitations of the lyric soprano voice, were brought to a fine focus in a variety of songs by Rubinstein, Brahms, Fourdrain, Charpentier, Hageman, Buzzi-Peccia, Ernest Charles, Clive Carey and, of course, her uncle, Oley Speaks who was present to witness the triumph and take a few well deserved bows on his own account. Discriminating listeners were delighted with the cool, smooth, even quality of her tones and the variety she achieved by copious nuancing. Her keen sense of song values, both textual and musical, were evident in every piece.

As assisting artist, Wilbur Evans made a good impression by virtue of his good taste in choosing song material, his interpretations and his ready willingness to confine his own importance to second place on the program. Both singers combined congenially in several operatic duets. The affair was the Women's Music Club seasonal opening.

On November 2 the Cleveland Orchestra under Rodzinki played a grand program in a concert sponsored by the Symphony Club of Central Ohio. The management, yielding to a growing demand for contemporary music, risked the "first time" of Shostakovitch's early symphony (op. 10). The applause, which stormed long and loud afterward, left no doubt about the audience's grateful appreciation of the opportunity to hear the work. The majority voted in its favor. As a soothing syrup to the irritated, Wagner's prelude and Love Death followed. The noisy auditory impact of a somewhat overloaded instrumentation of Albeniz's La Fete Dieu à Seville provided a sharp contrast to the Wagner. The program had begun with Casella's transcription of Bach's Chaconne and it was a joy to all; but nothing sounded better than the concluding composition. The immortal loveliness of Ravel's second Daphnis and the Chloe suite sent the crowd away entranced. H. G. D.

Lillian Hunsicker's Engagements

Lillian L. Hunsicker, soprano, of Allentown, Pa., has among her forthcoming engagements an all-Beethoven program, accompanied by string quartet. She also is to be presented in several anniversary concerts of Liszt compositions, and an all-English list, beginning with Purcell and extending through the contemporaries Goossens and Warner. The Allentown String Quartet assists Mrs. Hunsicker.

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Martinelli Is Magnet for Adulation—String Trio and Assisting Artists Heard—Federal Project Ensemble in First Performance—The Mikado Staged

LOS ANGELES.—Giovanni Martinelli came to the Philharmonic Auditorium on November 6, and won tribute of prolonged applause from a house full of admirers, including the Italian consul and numerous musical celebrities. His top tones rang forth with a clarity and resonance to be envied by many a tenor of half his age. The placement of his upper tones should be an example to young singers. His genial stage presence gave the impression that he was enjoying the concert quite as much as any of his auditors. As usual with Italian opera singers, the program consisted of operatic arias interspersed with ballads, the only concert songs on the program being the familiar Schubert Staendchen, and a rather innocuous Summer Night by Thomas.

Arias from Carmen, Girl of the Golden West, Othello and I Pagliacci were programmed with that from Boheme as one of the encores. Here Martinelli was most at home, and he gave them with all the authority and clarity of long experience. Not many young singers could undertake three major arias in succession, but Martinelli did so with the utmost aplomb.

After Pergolesi's Nina came an emotional Serenata of Mascagni and a pleasing Berceuse Amoureuse of Roxas. Tosti's L'Ultima Canzone was in similar character. Among the encores were the ballad, Because, and the inevitable Neapolitan song.

Lester Hodges provided competent accompaniments and three piano solos, the familiar concert war horses, Au Couvent of Borodin and deFalla's Fire Dance, together with a playful Children in the Garden by Mompou. Sauer's Music Box served as encore.

BEETHOVEN STRING TRIO AND CO-ARTISTS APPEAR

The members of the Beethoven String Trio (Jacques Pepper, violinist, Philip Kahgan, violist, and Alexander Reisman, cellist) showed a well balanced ensemble in their first appearance of the season in the Biltmore Music Room on November 5. The highlight of the evening was a lovely performance of the Mozart quartet (No. 30) for oboe, violin, viola and cello. Henri de Busscher augmented the trio to notable advantage, the timbre of his instrument controlled with the utmost skill and musicianship to combine perfectly with the strings. The pastoral delicacy of the work was enunciated with haunting beauty.

The Brahms quartet (op. 25), had the assistance of Lillian Steuber at the piano. It suggested a lack of sufficient reahearsal, for though everyone played with extreme care, so much attention was paid to time and accents that the work lacked the freedom that should characterize it. The emotional *intermezzo* was the outstanding movement, and the lilting final *rondo* gave a *bravura* dash to the conclusion.

The opening String Trio by Leo Weiner (op. 6) in G minor, was fluent, melodic music, of no particular individuality or character. The themes were trivial, and the development smacked of the schoolroom. Bonnie Zobelein, soprano, offered a group of songs with piano and an aria from Norma. Chaminade's tender Silver Ring and Carpenter's humorous To A Young Gentleman, were the best of the group.

FEDERAL MUSIC PROJECT ORCHESTRA

The Federal Music Project Symphony in Trinity Auditorium played a concert on November 4 under Alois Reiser's careful directiton. A young harpist, Aida Mulieri, played in a manner to show her a talented young musician, and to demonstrate the dearth of harp concertos. She selected a concerto by Zabel which would doubtless have been original if one Robert Schumann had not happened to write most of it first. Parts of Davidsbuendler and the piano concerto were distinctly recognizable. The soloist performed this indifferent vehicle with care and precision, and gave the Debussy first Arabesque for encore.

A first performance was that of a symphonic poem, The Desert, by Gerstenberger, programmed as intending to portray the reactions of a man who wanders into the desert to relieve his mind, but who eventually goes mad. Apparently he wished to relieve his mind of Afternoon of a Faun and Tristan, but a Gershwin episode proved too much for him. The orchestration was made with good workmanship, and the whole held most of the characteristics of a movie score. The program opened with Wagner's overture to Rienzi, and concluded with the Dvorak fifth (New World) symphony.

MARIE MONTANA SINGS

Marie Montana, soprano, was heard in recital on November 6 in Trinity Auditorium. She displayed notably clear enunciation and real linguistic ability; her tones were pleasing in the middle, but she fell into the error of pressing on the top. A charming stage presence aided her delivery, and she presented her songs with assured ease.

She was at her best in the lighter items, especially in her French and contemporary groups. In the latter, the writer was surprised by the inclusion of one of his own songs, Solitude, to which the singer gave a dramatic and well handled interpretation. There was an effective Serenade of Veda, by Homer Simmons, with showy but difficult accompaniment, and items by Carpenter and Hageman. A Lieder group included songs by Schubert, Schumann, Franz and Brahms. George Miller supplied exceptionally able accompaniments at the piano.

Gilbert and Sullivan's comic opera The Mikado opened on November 7 in the Figueroa Playhouse under the auspices of the Federal Music Project. It provided enjoyable musical fare for the small admission fee. John Britz conducted a large orchestra with skill and knowledge of his score, and the chorus sang with freedom and with good vocal ensemble. The settings, though simple, were effective, and the costumes were lovely.

The cast on Saturday night was one of three which are to appear at different times. Little more can be said of the principal players than that they were fairly adequate. Better stage direction would have helped the show materially.

MAURICE ZAM IN CONCERT LECTURE

A concert of exceptional interest and outstanding musical value was the concert-lecture by Maurice Zam in the Pacific Institute Concert Hall on November 9. Zam proved himself a fine pianist, yet his talk was even more important than his playing. There are many able performers, but few indeed with such a grasp of musical structure and design coupled with the power of elucidation. Zam had the gift of making his analyses particularly clear and lucid, concerning himself not only with derivations but with trends, illustrating his remarks with excerpts from all classes of musical material from the early masters to the ultra modern. His concern was primarily with the compositions themselves, and he brought forth their salient points with brevity and skill.

Beginning with Walter Niemann's intriguingly clever Ghosts from the Hamburg cycle, Zam proceeded to a Solfegietto of C. P. E. Bach, and a C major sonata by Mozart. Chopin items were a mazurka and the etude (op. 25, No. 12). There were also the Paganini-Schumann A minor caprice, and Debussy's Girl with the Flaxen Hair. An unusual item for the occasion, although under the circumstances a most interesting one, was the Czerny etude (op. 740, No. 2).

R. D. S.

Pierre Luboshutz and Genia Nemenoff Conclude Western Tour

Pierre Luboshutz and Genia Nemenoff, duo pianists, have returned to New York from a tour of two weeks, during which they were heard in seven recitals in cities of Indiana, Texas, Iowa and Arkansas. The two are to be heard in New York in Town Hall on January 18, after which they leave on a tour of seventeen engagements.

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ADELAIDE ANDERSON,
pianist and teacher of Pocatello and Boise, Idaho, plays the Schumann A minor concerto on January 11 with the Seattle Symphony Orchestra at Seattle. She will also appear with the Pocatello (Idaho) Symphony Orchestra this fall in two movements of the Grieg A minor concerto. Miss Anderson is head of the Adelaide Anderson School of Music, Pocatello, and teaches alternate weeks at Boise where she re-recently opened the season with a recital

Rambling Around

Vernon Leftwich, composer for orchestra, arranger, teacher of theory and recording secretary of the California Society of Composers, has been located on the Pacific Coast for the last sixteen years. He was born in London and became an American citizen after spending a short time in New York and afterwards three years in Chicago. Mr. Leftwich has written three suites for orchestra, a sonata for cello and piano, two string quartets, a symphonic poem for orchestra, Cremation of Care, three popular piano works called Regrets, Longing and Elegy, and has composed more than one hundred songs many of which have been published. He has recently completed for piano solo, Fantasie Quasi Sonata. Mr. Leftwich recently composed a march for concert band, the Emblem of Victory, which is being used by the band of The University of Southern California at university events.

* * *

The California Society of Music Composers of Los Angeles is now an organization of twenty-five members with Homer Grunn, president. This society was organized recently with the purpose primarily of bringing to the notice of conductors, directors and the musical public the larger works of California composers. Membership is open only to those composers who have works in the larger forms (symphonic, operatic, choral and chamber music) available for performance. Members are required to submit lists of their major works and the complete list will soon be available in printed form. Members are Homer Grunn, Charles Wakefield Cadman, Dr. George Liebling, William Grant Still, Willy Stahl, Richard Drake Saunders, Mary Carr Moore, Charles Pemberton, Frances Marion Ralston, Dr. Otto Mueller, Morris Browda, Hugo Davise, Henri Lloyd Clement, Scott Bradley, Zarh Bickford, Arthur Carr, Henrietta Glick, Vernon Leftwich, James Morrison, Adolph Tandler, W. A. Quincke and Baruch Klein.

* * *

Marek Windheim, baritone of the Metropolitan Opera, has been in Hollywood since last spring. He appeared in the role of Wenzel in The Bartered Bride performance at the Hollywood Bowl last summer. Mr. Windheim sings the role of Aeghistus in Electra on December 3, 5 and 7 at Cleveland, Ohio, when this opera is given under the auspices of the Cleveland Orchestra (Artur Rodzinski, conductor).

* * *

Jessie MacDonald, soprano and voice teacher in Hollywood, presents a pupils' recital at her studio the last Saturday of each month. The program of October 24 included the following singers: Doris Hill, soprano; Yvonne Pellitier, contralto of 20th Century-Fox studios; Barbara Buffum, soprano; Zabelle Attarian, contralto; Barbara Cossaboom, soprano; Neva Esgate, soprano; Virginia Patterson, soprano; Nell and Lucille Inman, and Mae Hartman.

The Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor), offers the first pair of concerts of the new season on November 25 and 27 with Gregor Piatigorsky, Russian cellist as soloist. He appears in the Dvorak concerto for cello, and orchestral numbers on this program include the prelude from Die Meistersinger (Wagner) and the Berlioz Sinfonia Fantastique.

* * *

Six soloists are so far announced for the Los Angeles Philharmonic season at the Philharmonic Auditorium: Gregor Piatigorsky, cellist, November 25 and 27; Rose Bampton, contralto, January 7 and 8; Guiomar Novaes, pianist, January 21 and 22; Erica Morini, violinist, February 4 and 5; Nathan Milstein, February 18 and 19; Vladimir Horowitz, pianist, April 15 and 16.

* * *

Otto Klemperer, conductor of the Philharmonic Orchestra, arrives in Los Angeles from Europe on November 21.

* * *

The Los Angeles Chapter of Pro Musica (Mrs. Philip Zobelein, president), opens its season on November 30 with a concert by the California String Quartet at the Los Angeles Biltmore Hotel. Assisting will be Alfred Newman, pianist, as guest artist. The program consists of Beethoven's quartet (No. 74) in E flat; the Pacific Coast premiere of a quartet in F major by Vittorio Rieti; and Cesar Franck's quintet in F minor. Mary V. Holloway is the manager.

* * *

Irma Olsson-Seffer, Swedish-American pianist and teacher of Berkeley, Cal., opened the artist series of twilight musicales on October 4 at the Berkeley Women's City Club; October 16, 23 and 30 she appeared as pianist in the illustrated opera lectures given by Alfred Frankenstein, San Francisco critic of the Musical Courier and the San Francisco Chronicle, at Miss Burke's school for girls at San Francisco; October 12 she was guest artist for the Music Teacher's Association of Berkeley; November 19 she appeared as guest artist for the Berkeley Adelphia Club. Miss Olsson-Seffer offers a joint recital with Anna Young, soprano, on December 10 at the Berkeley Women's Club; December 16 presenting the first program of the artist series at the Richmond Junior High School; and on December 18 giving a private recital at the home of Mrs. Newton M. Cleaveland in Berkeley.

* * *

Russell Horton, tenor of Hollywood, has been engaged as the soloist at the Fifth Church of Christ, Scientist, in Hollywood, beginning the first Sunday in January.

* * *

Merle Armitage attractions at the Los Angeles Philharmonic Auditorium for the near future include Doris Kenyon, soprano, December 4; The Great Waltz with the New York cast opening Christmas night and continuing for eleven performances; Moriz Rosenthal, pianist, January 11; and Erica Morini, violinist, February 9.

* * *

Clarence Gustlin, pianist of Santa Ana, Cal., gave a recital on November 9 at Sacramento, Cal.

* * *

Mary Teitsworth Boyd, soprano of Los Angeles, has been engaged as soloist with the Los Angeles Orpheus Club, (Hugo Kirchhofer, director). at its first concert of this season on December 14 at the Wilshire-Ebell Theatre.

* * *

Petrie artist attractions at the Los Angeles Trinity Auditorium will be the Gilbert and Sullivan Singers of Hollywood, November 27, consisting of Ruth Holloway, soprano; Allan Lindquest, tenor; and Allan Watson, bass-baritone. December 11, Duci de Kerekjarto, violinist; December 18, Martha Vaughn, soprano; and January 8 the Los Angeles Civic Chorus (J. Arthur Lewis, director).

* * *

Ralph Thomas, voice specialist of Los Angeles, presented pupils from seven different states in a recital on November 2 at his studio. After giving a short talk on singing, the following singers appeared: Marguerite Jacobi, Ray Orton, DeWitt Mosher, Gertrude Shawn, Bobby Lamont, Sally Clements, Eric Evans, Clement Matzen and Esther Johnson. The assisting artist was Rose Malin, interpretative dancer. Accompanists for the singers were Frances Minarik and Pauline Cohen.

* * *

Elinor Remick Warren, composer-pianist, of Los Angeles, gave a musicale in honor of Richard Crooks upon his return from Australia early in November. Mrs. Crooks came to Los Angeles by plane to attend this event and meet Mr. Crooks, and then returned to New York with him.

* * *

Hollace Shaw, coloratura soprano of Claremont, Colo., and a pupil of Lucille Stevenson of Pomona College, Claremont, was the winning contestant in the California Hour contest over the radio. The prize was $650 cash and a possible network engagement.

* * *

Ellis Levy, violinist, teacher and composer, former assistant concert master of the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor) has located in Beverly Hills, suburb of Los Angeles and Hollywood. Formerly Mr. Levy played under Modest Altschuler and Walter Damrosch in New York. He is a pupil of Ysaye, Sauret and Cesar Thomson. Mr. Levy is the composer of many studies and violin compositions including the Ghost Dance, Moto Perpetuo, Coronado, The Gypsy and March Triumphale for four violins and piano. Now that he has located permanently on the Pacific Coast he will devote his time to concerts, teaching, moving picture studios and composing.

* * *

Georgia Williams, young American violinist of Los Angeles, was guest artist at the October monthly meeting of the Los Angeles Dominant Club of which Blythe Taylor Burns, soprano, is president. She also appeared as soloist on November 1 at the Los Angeles Emmanuel Presbyterian Church, playing a part of Lalo's Symphonie Espagnole.

* * *

Edith Knox, teacher and concert pianist of Los Angeles, announces that Edith Merithew, soprano and vocal teacher will be guest artist at her studio recital on November 21. Mrs. Merithew has opened her own vocal studio in Los Angeles after being located for many years at Long Beach, Cal.

Robert L. Hollinshead, manager, of Hollywood, has arranged a Musical Art Series at Santa Barbara, Cal., which will be given at the Lobero Theatre and is sponsored by the Labero Theatre operating committee of that city. The series begins on January 15 with a joint recital by Oscar Colcaire, tenor of the Chicago Opera, and Maurice Zam, pianist-lecturer of Hollywood. Other artists are February 12, Leonard Pennarifi twelve-year-old pianist and Wynne Davis, soprano; March 12, Ish-ti-opi and Ho-te-ma-we, Indian baritone and mezzzo-soprano, and Marguerite Bitter, pianist; April 9, Sugi Machi, Japanese soprano, Russell Horton, tenor, and Edith Knox, pianist. C. D. K.

Philadelphia M. T. A. Launches Season's Program

The Philadelphia Music Teachers' Association (Edward Ellsworth Hipsher, president) has entered its season. For the October 14 meeting the theme was Tobias Matthay and His Contribution to Better Music Teaching, set forth by Richard McClanahan, with illustrations at the piano; November 18, Nancy Campbell spoke on Aspects of the Modern Song, with student demonstration. On December 14, Nicholas Douty is the protagonist in a program on Aspects of the Modern Song, with song illustrations by Arvida Valdane; January 15, Dr. Chevalier Jackson, on the theme, Marvels of the Human Voice; February 3, the Mendelssohn Anniversary is to be celebrated with Felix Robert Mendelssohn, guest of honor; March 15, the theme is Music in Poetry, with Mary Owen Lewis as the speaker; April 13, Albert J. Dooner treats of Three Types of Catholic Church Music, with the assistance of their choir from the Church of St. Francis de Sales; May 8, Charlotte Lund gives A Musical Retrospect.

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Cleveland Orchestra Stirs In Chicago Concert Visit

City Opera Restores Louise and Mignon—Novaes Soloist with Stock Forces—Wettergren Sings with Woman's Orchestra—Elman Charms in Recital

CHICAGO.—As the second attraction of the Stage Arts Association Series, the Cleveland Orchestra and its genial conductor, Artur Rodzinski, invaded Chicago for the first time on November 6 in Orchestra Hall. The fiery but poetic Rodzinski chose a varied and effective program for his Chicago debut. The Bach-Wertheim D minor toccata and fugue, which opened the concert, would have been sufficient to gauge the tonal and technical merits of the orchestra and the interpretative gifts of its leader, for the strings "sang," the brasses were mellow and the woodwinds attuned in harmonious sound, revealing the orchestra in all its glory. The Cleveland Orchestra is an instrument composed of virtuosos in every section. The men play with enthusiasm, following minutely the demands of their leader, in the matter of contrast and climax building. Then came the big moment of the evening, the performance of the Shostakovich symphony (No. 10) which made so small an impression on previous hearings as to appear a novelty well worth programming. We had cataloged Shostakovich among those ultra-modern composers whose cacophony and noises split the ear and were dumfounded at the melodious accent contained in this interesting and colorful symphony. Whenever a conductor makes us like that which we abhor, something unusual has taken place and this is exactly what Artur Rodzinski did with manipulations coherent with the subject matter. Meticulous care does not mean academic readings and this Rodzinski well demonstrated throughout the performance of the work. The prelude and love death from Tristan and Isolde gave further reason to rhapsodize over the orchestra and its leader, even though we adhere to our theory that Wagnerian operatic conductors have spoiled our perspective by giving those excerpts an *élan* not to be found in a symphonic reading. The program further contained La Fête-Dieu à Seville from Albeniz' Iberia Suite and Stravinsky's ballet suite, The Fire Bird, which, superbly interpreted, closed the evening.

Opera's Second Week

The second week of the current season at the Civic Opera House marked the return of Charpentier's Louise, the first performance of Gianni Schicchi in English and the premieres of Louis Gruenberg's Jack and the Beanstalk and Gershwin's ballet, Americans in Paris. It served also to introduce here Josephine Antoine as Filina in Mignon, Daniel Saidenberg as conductor and brought several favorites of former seasons.

Ambroise Thomas's Mignon drew a large and representative audience which buoyantly manifested its approval since the cast was unusually fine, the chorus and orchestra under Louis Hasselmans excellent and the stage management above reproach. Reviewing the performance in the order the characters were cast, Coe Glade in the title role covered herself with glory. Where previously her conception of the role was defective in spots, it has gained in sweetness and poesy. Vocally, too, Miss Glade has made big strides in her art. Chase Baromeo presented a Lothario far more convincing as to action and more effective vocally than the one he offered in years gone by. In Tito Schipa, Wilhelm Meister has an interpreter deserving the highest praise. The art of beautiful singing holds no secrets for this master singer, whose lovely *messa voce* and pianissimos were ointment to the ear. Johephine Antoine (Filina) scored in the Polonaise and Maria Matyas (Frederick) in the Gavotte. Desire Defrere was highly satisfactory in the comic role of Laertes and Mark Love in that of Giarno.

Louise Restored

Several years have elapsed since Charpentier's Louise has held the boards here. Among French operas Louise is probably the most difficult to mount inasmuch as the cast demands thirty-eight typically French characters. The performance, in some respects praiseworthy, was nevertheless not homogeneously fine, as some incongruities were noticed in the costuming and the French diction of some of the protagonists left much to be desired.

Helen Jepson, who has become a favorite with Chicago opera-goers, was happily cast in the title role, as she seems to understand the make-up of the young French girl better than her predecessor, Mary Garden. To one who has lived among French people her conception is well nigh perfect. Louise, who is supposed to have been the sweetheart of Charpentier himself, was not a flirt nor an unsophisticated young lady but a pious, obedient damsel of excellent morals. Her character is well depicted by her father in the first act and the portrayal Miss Jepson presented was strictly in accordance with the French traditional home life. If histrionically she rose to heights, vocally her song was pure to the ear and we do not recall ever hearing the Depuis le jour better sung. After this aria, which she sang in the original key of G, the popular diva was enthusiastically fêted.

Only a week ago we gave to Joseph Bentonelli the sobriquet of "Romeo of the operatic stage." This should be reversed, as his Julien was far from a romantic lover. Cool, at times frigid and ever phlegmatic, his portrayal did not convey the demands of the composer-librettist. Though pictorially out of the picture, Bentonelli's Julien had its good points in his song. It was good to see upon our stage again Leon Rothier and Maria Claessens, excellent in their respective roles of the father and the mother, in which during former years they won the favor of the Chicago public. William Martin missed the note of sarcasm in his histrionic interpretation of the dual role of the Noctambulist and King of Fools, for Louise is more than an opera, expressing as it does Charpentier's philosophy, which is human in principle and ultra-socialist on the whole. Each character therefore expounds philosophical and social ideas. Martin as a noctambulist, being the "white slave" trader of Paris, is given an unsympathetic role, though this must be made gay, debonair and *chic*. Vocally, however, he was excellent.

In the lengthy cast must be mentioned in first line Nino Ruisi, who sang well the music given to the First Philosopher and A Rag-picker, though his French diction had the flavor of garlic. Well thought out were the Apprentice and Street Arab as presented by Helen Freund. A paragraph should be written concerning Francesco Daddi, whose Old Clothes Man brought considerable hilarity, winning much applause and a warranted curtain call. We also noticed as the First Policeman, Jean De Keyser, who not so long ago was the manager and impresario of a company called Chicago Grand Opera Company, duly incorporated in the state of Illinois. Hasselmans conducted.

Elman at Orchestra Hall

Presented by Bertha Ott, Chicago manager, Mischa Elman came to Orchestra Hall on November 8 after an absence of several seasons, offering a program catholic in its make-up and played with that beauty of tone, impeccable technic and phrasing to which he has accustomed us in the past. A Mozart interpreter *par excellence*, his presentation of the sonata in B flat major proved to be a violin lesson for the many students on hand. To dwell on his execution of the Handel D major sonata, Vieuxtemps D minor concert, Bach's Chaconne, a Chopin nocturne, Brahms' Hungarian Dance and Sarasate's Introduction and Jota would necessitate the use of the same superlatives bestowed upon him by critics the world over. Besides supplying excellent accompaniments Vladimir Padwa proved himself in the sonatas a coadjutor worthy of Elman.

Ted Shawn and His Male Dancers

The Blackstone Theatre was packed to suffocation on the same afternoon for the return engagement of Ted Shawn and His Male Dancers, who had programmed practically the same numbers in which they had won the admiration of their innumerable friends in previous seasons.

Illinois Symphony Orchestra

During the past year both the American Concert and the Illinois Symphony Orchestras, units of the Federal Music Project of WPA, have inscribed on their programs many novelties from the pens of local composers. On November 8 in the Great Northern Theatre, crowded to capacity, the Illinois Symphony Orchestra brought the first hearing of Robert S. Whitney's symphony (No. 1) in E minor. Mr. Whitney, whose contributions to the symphonic literature have placed him high among composers, discloses in his first symphony characteristic traits in keeping with his lighter works. Young in years, he is naturally a modern in his musical idiom; yet a lover of the classics and romanticists, his muse is melodic and seldom cacophonic. The novelty, beautifully performed by the orchestra and superbly read by Izler Solomon, was received with outbursts of plaudits. The program further contained the overture to Massenet's Phedre and Chabrier's rhapsody Espana. Belle Tannenbaum, a resident pianist, was heard in the MacDowell A minor concerto.

Moscow Cathedral Choir

For the second offering in its history and enjoyment of Music series Northwestern University reintroduced the Moscow Cathedral Choir in the Auditorium Theatre on November 9. The choir, which made a stir here at the time of its debut, duplicated its success in a program embracing all kinds of liturgical and secular music. Prefacing the concert, Pierre Key, editor of the Musical Digest, gave an interesting lecture entitled Nationalism in Music.

A Russian Fair

The Evanston-North Shore Smith Club scholarship fund benefited greatly from the concert given by the joint forces of the Kedroff Vocal Quartet; Ruth Page and Bentley Stone, dancers; and Emma Lazaroff Schaver, dramatic soprano, in Orchestra Hall on November 9. A Russian Fair as the varied entertainment was designated, may well be counted among the momentous events of the season. Heard in their first group consisting of songs from various Russian provinces, all harmonized by Kedroff himself, the excellent ensemble disclosed anew the qualities for which they are eminent plus an added sense of humor which caught the fancy of the auditors. A repetition of About Mosquitos, which concluded the group, was demanded. Ruth Page and Bentley Stone are more than mere dancers and pantomimists. They are comedians of a high order as demonstrated in their solos, Punch Drunk and Casella's Humoresques. Emma Lazaroff Schaver's faulty vocal production and resulting unpleasant, unsteady tone irritated the eardrums in Pergolesi's Se tu m'ami, Kramer's The Last Hour and especially in Pace mio Dio from Verdi's La Forza del Destino.

HELEN MCGRAW,

pianist, has completed a tour in the South, playing on October 25 at the University of North Carolina, Chapel Hill, N. C.; 30, at the State Teachers College, Farmville, Va.; November 3, at Duke University, Durham, N. C.; and on November 18 in Washington, D. C., at the Willard Hotel. She offered a program divided between Bach, Beethoven, Brahms and Mozart and contemporary composers.

Gertrud Wettergren and Woman's Symphony

Congratulations to the Woman's Symphony Orchestra, its conductor and directors for bringing Gertrud Wettergren, contralto, as soloist in its initial concert of the season in the vast Auditorium on November 10. Mme. Wettergren, who on November 20 will make her first appearance here in opera as Carmen with the City Opera Company, scored an unequivocal triumph at her debut on this occasion. A lady on and off the stage, Mme. Wettergren's regal appearance, charming and unassuming manner made a host of friends for her as she walked on the stage and from her first utterance one realized that all the advance publicity given her was not unwarranted. She has more than a gorgeous, lustrous voice—she possesses rare interpretative gifts and uncommon musical intelligence. All this was demonstrated in her remarkable delivery of the Connais-tu le pays from Thomas' Mignon, after which, though recalled many times, she graciously

(*Continued on page 26*)

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Philadelphia and National Orchestras Bring Melodic Riches to Baltimore

Ormandy and Kindler Conduct Satisfying Lists—Florence Easton, Jan Smeterlin, Frank Gittelson and Musical Art Quartet Heard

BALTIMORE, MD.—The new season got off to a highly satisfactory and auspicious start with a recital by Fritz Kreisler at the Lyric on October 22. Assisted at the piano by the inevitable Carl Lamson, these two gray-haired veterans of the concert stage provided an extremely large audience with delightful memories. Naturally, a group of encores stretched out the program far beyond its original outline.

It fell to the Philadelphia Orchestra, under Eugene Ormandy as its regular conductor, to bring Baltimore its first symphony concert of the new season. The absence of Stokowski worked no apparent effect on the audience which, as always, completely packed the Lyric, although some of this may have been due to the presence on the program as soloist of Josef Hofmann, who has not been heard locally for a number of years. He gave a truly brilliant performance of the F minor Chopin concerto. Such artistry, such grace and such superb pianistic ease are seldom heard in any concert season. The program opened with Cailliet's arrangement of Bach's prelude and fugue in F minor and closed with the Schubert C major symphony.

PEABODY RECITALS

The Peabody Friday afternoon recitals were opened on October 23. This was the seventy-first season for these popular recitals and the initial honors fell to Florance Easton, soprano of the Metropolitan Opera Company. This was, we believe, the first time Miss Easton has sung here since 1927 when she sang in Puccini's Turandot. A large audience seemed to find much pleasure in her singing, its greatest approval being given to her French and English songs. The program was an ambitious one that covered many schools. On October 30, the recitalist the Frank Gittelson, violinist, a member of the Peabody faculty and recently appointed concert master of the Baltimore Symphony Orchestra. The program opened with Schumann's rarely heard violin sonata in A minor, in which work the violinist was assisted by Austin Conradi, a member of the Peabody's piano faculty. For the rest of his program, Mr. Gittelson was accompanied by Howard R. Thatcher, also of the Peabody. Jan Smeterlin made his debut on November 6 and gave a brilliant account of himself. The man has an amazing technic and his knowledge of Chopin is completely comprehensive.

The current season was opened, actually, by the Musical Art Quartet which, on October 20, at Gadoa Hall, gave the first of its series of recitals devoted exclusively to the works of Brahms. These weekly recitals have proven artistic highlights of the new season and the Brahmsians have turned out in goodly numbers. Frank Sheridan, pianist, has been the assisting artist in the series which also featured various other distinguished instrumentalists. It is expected, in this highly commendable series, to present practically all of Brahms' chamber works.

At the instigation of Frederick R. Huber, municipal director of music, the Enoch Pratt Free Library of this city, Joseph L. Wheeler, librarian, is starting to make complete collections of the published works and manuscripts of Baltimore's outstanding composers. These works are to be bound and be available to patrons of the library which, under Dr. Wheeler, has become an institution of which Baltimore may justly be proud. Franz C. Bornschein and Gustav Klemm are two composers who have already been approached and the list will be extended to include all of the city's representative composers. The collection is to be permanent and, where duplicate copies of works are provided, be available for circulation.

An ambitious series of Sunday afternoon recitals at the Maryland Casualty Auditorium was opened by Shirley French, soprano, and Frederick Weaver, organist, on November 8. . . . The Women's String Symphony Orchestra, conducted by Stephen Deak, will give four concerts during the season, all of them at the Baltimore Museum of Art. . . . The Arion Singing Society is celebrating its eighty-fifth anniversary. . . . The WPA Orchestra still continues to give programs that display a strange aversion to including anything of American origin. . . . The Baltimore Civic Opera Company is rehearsing for its forthcoming performance of Samson and Delilah.

NATIONAL SYMPHONY ORCHESTRA

The National Symphony Orchestra Hans Kindler conducting, gave its first Baltimore concert of the season on November 10 before an extremely enthusiastic audience that placed a definite stamp of approval on the evening's activities. Dr. Kindler was forced to return again and again in response to the continued applause. Weber's Euryanthe Overture opened the program which featured a new work, Pastoral, by Mary Howe, for long a resident in Washington. The work, not very long, created a mood with considerable skill and the composer gave every evidence of being completely familiar with the modern orchestra and its resources. Also on the program were Liszt's Les Preludes and the Brahms fourth symphony in E minor. Harry Fargman is the new concert master, succeeding Frank Gittleson who assumes similar duties with the Baltimore Symphony Orchestra under Dr. Schelling. G. K.

Ernest Carter's The White Bird to Be Performed

Ernest Carter's opera, The White Bird, book by Brian Hooker, is being cast and prepared for stage production this season. There will be a performance in a New York theatre in January, preceded by one or two out-of-town presentations. Edmond Rickett has assumed the stage direction.

The cast includes Mari Barova of the Chicago Opera, Santo di Primio, tenor, and Harrington Van Hoesen, baritone ,who will sing the leading roles. The remaining parts are to be taken by Mabel Miller Downs, soprano, Elizabeth Andres, contralto, Hollace Arment, tenor, and Joseph Meyer, bass.

The White Bird was first produced in Chicago under the auspices of the David Bispham Memorial Fund, on which occasion the composer, Ernest Carter was the first recipient of the David Bispham medal. It was later given in Germany.

The Blonde Donna, or The Fiesta of Santa Barbara, was produced several years ago by the New York Opera Comique Company in New York and Brooklyn. It opens the 1937 summer season of the Redlands Bowl, California, where it will be presented under the auspices of the Redlands Community Music Association, of which Mrs. George E. Mullen is president. Marcella Craft, formerly of The Munich and the Metropolitan Operas, has undertaken the artistic direction. Miss Craft is the director and founder of the Riverside Community Opera Association, and under her leadership the musical forces of Riverside and Redlands are combined in operatic undertakings.

She will receive assistance from Professor Barton Bachmann, a member of the faculty of the Redlands University Department of Music, and president of the Riverside Community Opera Association. Professor Bachmann is known on the coast not only as a concert pianist, a teacher of musical theory and orchestral director, but also as a finished singing actor. His impersonation of Beethoven, whom he resembles, in a play of that name, utilizes his talents as both actor and pianist.

Elinor Remick Warren's Activities

Elinor Remick Warren, composer-pianist of Los Angeles, was heard in a piano program on November 2 at the Los Angeles Wilshire-Ebell Club, playing compositions of Bach, Chopin, Ireland, Warren, Godowsky and Griffes. Richard Dennis, tenor, was heard in a group of Miss Warren's songs. The Symphonic Male Chorus of Milwaukee, Wis., gives a concert November 24 with Miss Warren's Two Trees on the program. Other singing organizations having her numbers on their programs include the Singer's Club of Cleveland, Ohio, with the chorus, O Sleep; Orpheus Male Chorus of Wilmington, Pa., and the Choral Art Society of Philadelphia, both under the direction of Harry Banks, Jr., sang The Merry-Go-Round at their fall concerts. Kirsten Flagstad is again this season programming Miss Warren's song, White Horses of the Sea, and Richard Crooks, tenor, just returned from Australia where he sang two Warren songs on his tour in that country.

Gertrude Lutzi to Sing in Minneapolis

Gertrude Lutzi, lyric coloratura soprano, now under the management of William J. Neill, Jr., is the guest soloist at the 1937 Automobile Show in Minneapolis the week of November 21. Miss Lutzi makes her annual visit to that city, her home town. Previous appearances have been with the Minneapolis Symphony Orchestra under Eugene Ormandy.

Nicholas Mavrikes Heard at Horace Mann High School

Nicholas Mavrikes, violinist, accompanied by Arthur Warwick at the piano, gave recitals at the Horace Mann High School, New York, on November 9 and 16. The program listed Lalo's Symphonie Espagnol; Souvenir de Moscou (Wieniawski); Praeludium et Allegro (Pugnani-Kreisler); and Spanish Dance by Sarasate.

Indianapolis Forces Begin Series

John Charles Thomas Soloist with Symphony Orchestra—Kreisler and Jooss Ballet Are Other Visitors

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra under the direction of Ferdinand Schaefer opened its seventh season at the Murat on October 20. With every seat filled and a large number standing in the rear, the orchestra responded with the best performance ever heard at an opening concert. The orchestral numbers consisted of symphony (No. 3) (Brahms) and overture, In the Spring (Goldmark) Schaefer's conducting of the Brahms symphony permitted the orchestra to hold interest by sheer delicacy of phrasing and beauty of tone. He is to be congratulated on his proficient work with the local organization and on his clear and expressive beat. John Charles Thomas appeared as soloist in Eri Tu from The Masked Ball (Verdi) and the Drinking Song from Hamlet (Thomas) as well as a group of songs with piano accompaniment. The baritone presented a voice of opulent size and rich in texture. The tone has an unusual amount of emotional warmth with instinctive feeling for intonation, backed by an excellent technical equipment.

Fritz Kreisler appeared under the auspices of the Concert Guild on November 1, in a program of compositions by Schumann, Bach, Paganini, and Kreisler. His interpretations, brilliancy of tone, and poetic feeling were in evidence and evoked much applause during the afternoon. Carl Lamson at the piano provided sympathetic accompaniments.

The talent of Kurt Jooss for devising choreography with more than a touch of genuine wit was demonstrated on November 4, at the English Theatre. The Green Table, The Big City, Ballade and A Ball in Old Vienna were offered on the program, and each profits by the brilliance of the costuming and the simple and effective treatment of setting. H. C. G.

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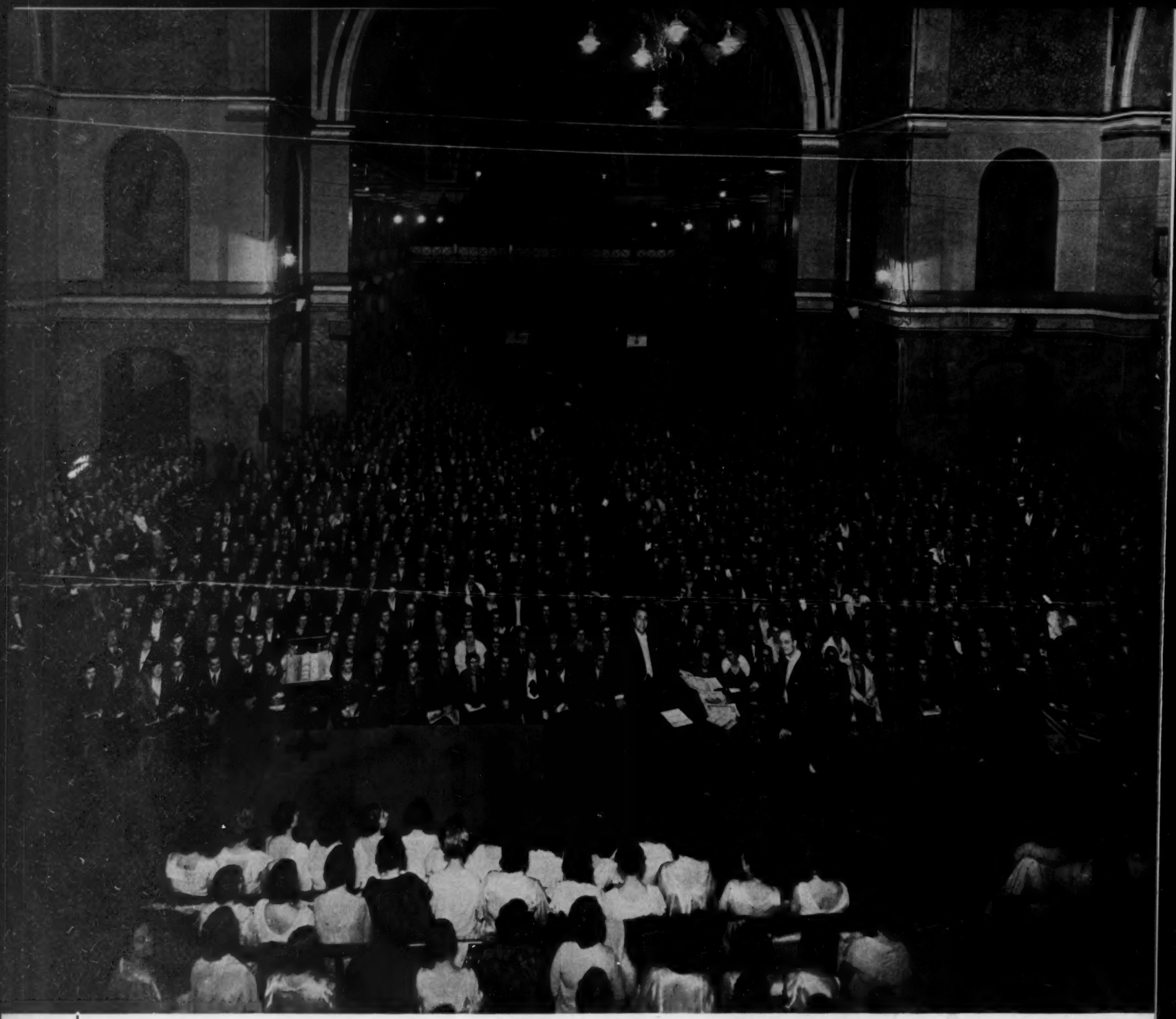

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Leading Tenor of the Metropolitan Opera Association at his last (14th) recital in Melbourne in the Exhibition Building, the largest of all Australian auditoriums. In the above photographs only two wings of the huge hall are shown.

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HAENSEL & JONES

113 WEST 57TH STREET, NEW YORK

Division: Columbia Concerts Corporation of Columbia Broadcasting System

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer
Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503. 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
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VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK NOVEMBER 21, 1936 No. 2913

Sometimes, the less an auditor knows about music, the more he enjoys a concert or opera.

—o—

Do your Christmas shopping early. Buy a Musical Courier subscription for a music lover or a worthy student.

—o—

Winter is coming on apace. Only three months remain before the annual cycles of Wagner's Ring at the Metropolitan.

—o—

New York has just finished an Auto Show and a Poultry Show; why not a Music Show during Music Week?

—o—

Remembering the upside down election prophecy recently made by the Literary Digest, it is just as well that the magazine publishes no music criticism.

—o—

Utility note to John Barbirolli, new conductor of the New York Philharmonic: In view of the current Hamlet deluge on the local theatrical stages, why not program Tschaikowsky's incidental music to Shakespeare's drama?

—o—

A Decade of Achievement

On November 15 the National Broadcasting Company celebrated its tenth anniversary, and there were deserved felicitations, special programs and the like. The remarkable technical and mechanical achievements of the leading radio chains in the United States have been so multifold and their work has played so important a part in our daily lives that it comes with almost a surprise to realize that this spanning of the world has been of comparatively recent origin.

The radio and the airplane have been the most momentous instruments of man's progress in the twentieth century. Both have lowered national barriers, contributed to making a smaller world, and promoting the degree of understanding between countries.

The milestones in the development of broadcasting are called to public attention by recent publicity releases from NBC, and these indeed constitute a swift and irresistible march. Beginning in 1926, when the gala inaugural program of this chain was sent out from a New York hotel ballroom, there has been an amazing conquest of space.

Perfection of mechanical devices in broadcasting was more and more achieved as time went on. By 1931 there had been such technical progress that rebroadcastings of foreign programs were a common occurrence by shortwave and 12,000 musicians and thousands of singers were heard from Chicago in a single outdoor event. Then, in January of the following year, singers in New York and Los Angeles were accompanied by Paul Whiteman's orchestra in Chicago. One could now also blend volumes of sound from many parts of the ether, hold "three-way" conversations between as many cities. In 1934, through the use of two-way shortwave broadcasts, a singer in New York was accompanied by an orchestra in Buenos Aires.

Meanwhile, the heights and the deeps had been conquered. Radio announcers secured a foothold in the most unlikely places, programs were sent out from balloons in the stratosphere, a pack transmitter was used to record the sensations of a parachute jumper as he floated down to earth, and a detailed description of New York's Easter parade sent out on the spot by a news commentator who concealed a small microphone in his tophat. Last year a piano recital was broadcast from the dirigible Hindenburg in flight.

The bulletin from NBC also reminds one that its engineers have been at work on television—thus fighting to break down barriers to universal sight as well as hearing. One awaits with great interest the feats that will be accomplished in the next decade, for progress has tended to be accelerated at a dizzy pace.

One may extend to the National Broadcasting Company the fullest wishes for many more decades of this sort of service. For, apart from the new lanes which have been opened for the transmission of music, it has carried on an important activity in sponsoring musical programs and has also given many opportunities for hearings to the music of contemporary American composers.

—o—

Seeking the Clue to Musical Effects

One of the most fascinating fields of experiment in the psychology of music is that which seeks to find the secret of various emotional effects on the listener. In a report on music measurements, delivered before the Music Teachers National Association in its latest convention, Max Schoen, psychological investigator of the Carnegie Institute of Technology, Pittsburgh, Pa., told of experiments that had been carried on by playing various types of music and then having listeners record their reactions.

But the auditors did not agree on the meaning of the music which they heard.

Dr. Schoen concluded that "the symbolism of language is not only much more generally understood and more fixed and rigid than is that of music, but it is much less dependent on relationships, temporal or spatial, for its meanings. . . . On the other hand, musical elements such as tones or chords have no fixed symbolism of their own and acquire a symbolism only . . . in relation to each other. It is in their juxtaposition alone that the meaning or character is acquired." Thus, there is no dictionary in which one can look up the chord for "apple", the pitch for "river," the rhythm that means "good fortune". . .

"We do not believe that the use of ascending melodic skips of sevenths wil introduce the idea of longing, and combined with sixths and thirds in the harmony will be interpreted as love-longing, tending toward desire, and that a flowing rhythm which is more feminine than masculine will identify the feeling as that of a woman, nor that the circumstances of a low register and an end phrase of dominant seventh resolved to tonic will indicate that the heroine has been unhappy in her love but has become at the end, resigned. . . . Any such system of meaning in music would be ridiculous on three counts: (1) music produces only general mood effects and is the stimulus only for the bodily sounding board, not for specific ideas; (2) musical elements such as melodic skips, resolutions, rhythms, are not heard as entities and they cannot maintain a specific and fixed ideational concept because they are inextricably woven into the fabric of the music and are modified and even metamorphosed by their influences on each other; (3) since music is a temporal art, its structure and effectiveness depending on its successions of stimuli, the elements of musical expressiveness must be those of motion and stress, involving repetition and relationship, sequences and successions."

At the same time this investigator does point out two extremely suggestive factors, first formulated by Ferguson, which throw a light on the emotional effects made by music: " 'motion suggestion' and 'stress suggestion'. The first of these carried by the tempo and rhythm is the tendency toward movement, the impulse to follow the activity of the music at its own speed and through its accented repetition by means of the direct bodily and motor responses which are set in motion by the successions of sounds. This suggestion of motion is one of the most powerful effects of music. It simply compels our attention and absorbs all of our motor activities. It pulls us into line and determines the direction of our forces. We must move, and move with the music.

"The 'stress suggestion,' as the term implies, is a matter of intensities and extensities of response, of tensions and relaxations, of efforts and restraints. Both of these elements are strongly directed toward the bodily sounding board, bringing about physiological changes in the pulse, breathing, circulation, muscle tension (with attendant kinaesthesis), and probably visceral and glandular responses which are difficult to trace.

"The stress elements may be subdivided into three kinds, two in melody and one in harmony. In melody there are: (1) the rising and falling of the pitch, and (2) the relation to the tonic or keynote. We might describe the first of these as the movement pattern of the melodic line, its climbing or falling, its circular motion. The second we may explain as the excursions of the melody through and around its central point or keynote, involving the difference between the rest tones, or closely related tones (1, 3, 5), and active or more foreign tones (all others in the scale). In harmony there is consonance and dissonance, or smoothness and harshness, in all its variations of position, quality, and degree, and the interrelationships between successive harmonies. . . . There are also a number of attributes such as the tone quality of different instruments, register, key, and various dynamic effects, all of which modify or enhance the expressiveness although they are merely adjuncts and not elemental in themselves."

—o—

Toscanini Here in 1937-38

Aha, so the Musical Courier was right when it predicted that Toscanini would return to New York next winter!

His intimate friend, Samuel Chotzinoff, writes in The Post of November 14: "When, last spring, Toscanini decided for some good and sufficient reason of his own to absent himself from the Philharmonic for a season. . . Now a year is a long time to be without Arturo Toscanini. But it can be borne with fortitude provided there is the assurance that it will be only a year. . .

"Because the master's final concerts with the Philharmonic last season provoked the hysterical acclaim of great audiences and the panegyrics of all the reviewers without exception, an idea may have got abroad that Toscanini had resigned from the Philharmonic for good, and that in view of so unalterable a situation it would be wise to build the future of the orchestra on conductors who are in the running. If such an impression exists it can have no foundation in fact."

All that is good news to Toscanini's army of admirers in New York, even though it is not to be expected that the maestro plans to subject himself again to a whole season of arduous work in the metropolis. However, even a month or so would be joyously acceptable, and provide a series of sensations strongly heightened because of so short a period.

—o—

Radio Applause

To an impartial outsider who knows the inside of radio studios—and even to the no longer naive dialing public—the applause which comes over the air after many of the broadcast numbers, represents empty and altogether unconvincing thunder.

Visitors to such affairs receive free tickets, and probably would applaud politely under any circumstances, but under the guidance of a skillful announcer they are stimulated into swelling volumes of sound, and even signalled when to diminish and when to stop.

The whole proceeding, repeated over and over, is unspeakably silly, and inclines the judicious dialer to reflect that everything could not be as good as that.

Such artificial applause is ethically not far removed from handclapping noise and "bis" cries which used to be raised at the Metropolitan Opera by the paid claque.

Home radio listeners have become too sophisticated to be fooled in that manner, and they react to it as they do to the feeling kind of commercial announcer who puts tears into his voice when he broadcasts the merits of a new toothpaste or automobile fender.

VARIATIONS

By Leonard Liebling

A valued Chicago correspondent takes me to task because I "do not fully appreciate good music and those who compose and perform it." He continues: "What dissatisfies me the more with you, is that you know better, and could express the right approach if you wished. Your occasional serious writing shows that you master the musical subject and have the proper taste and perspectives. However, you seem to delight in discarding those qualities, and devoting yourself to treating music flippantly, contenting yourself chiefly with discussion of the externals and superficialities of the tonal art, and not its æsthetics, its static phases, and its enduring masters. . . . You should realize the sacredness of the mission which is in your hands, and devote yourself to education and guidance of the public, so that wider understanding of music would result. . . . I, for one, would very greatly enjoy to see you reform, and ban the comic element for the cosmic. Do throw off the motley of the jester, and don the gown of the scholar. It would hearten your readers, and in the end make you feel that you are doing a fine service to art, and also to your able pen and wide knowledge." . . .

Well put, dear Chicago colleague, and thanks for your generous purpose, even if your inferences are not altogether right.

You see, I do not treat music or the musical profession flippantly, but I record the flippancies in both, and that is something altogether different. I have a profound love and deep respect for great music and great musicians—and even for good musicians. In fact, I wish that they would not so often say and do things which violate that respect, and make me wonder whenever there is such a large gap between the musician and the man.

You do not appear to understand the meaning of the title which this department bears. These paragraphs are entirely meant to be Variations on the musical subject and its exponents. Maybe I should have called the stuff Vagaries, so that there could be no mistake as to its nature and intent.

To me this page is largely a playground, and should be so accepted. When I get through reading serious musical reports, articles, and books, writing serious editorials, sitting through serious concerts and opera performances, and writing serious reviews about them, I begin to feel human and like to disport myself with my pen. Sometimes the vagrom impulse seizes upon me even during the weighty occupations just described, and then of course I sternly repress it. Not, however, before an impious memorandum is scribbled and stowed away. Then, at the end of each portentous week, most of the collection (including items from contributors as musically degraded as myself) is shaped into this page of Variations.

I am far from being a scholar, and if I could not smile occasionally or try to cause one, I would trade my occupation for that of an undertaker, or turn Republican.

No, friend, the Leonard cannot change his spots. He has never looked upon himself as being entrusted with a mission, and his work does not at all impress him with any suggestion of sanctity. There is still too much of that sort of thing in music, and he shall continue to ridicule whenever and wherever he encounters it. He has his own idea about how the great public could be brought closer to music. Certainly not by the frightening solemnity of any writer who continually preaches the "sacredness" of music. It is no more sacred than poetry, painting, architecture, or sculpture.

Concert halls are not churches, opera houses are not chapels, and musical performers are not priests and priestesses. By the same token, Variations is as little a sermon as its writer is an evangelist. And that's that.

* * *

In his recently published autobiography, Stravinsky hurls a lance in defense of Beethoven, and says in part: "It is time to protect him from the stupidity and drivel of fools who think it up to date to giggle as they amuse themselves by running him down. Let them beware; dates pass quickly."

No one should know that better than Stravinsky, whose music formerly brought tidal waves of discussion and now hardly causes a ripple.

It is strange, too, to hear the one-time creator of instrumental massed sound and riotous color, inveighing against today's "unhealthy greed for orchestral opulence." He cries out furthermore, "We have had enough of this orchestral dappling and these thick sonorities; one is tired of all this overfeeding which deforms the entity of the instrumental element by swelling it out of all proportion and giving it an existence of its own."

Stravinsky's whack at the Beethoven gigglers might also have taken a side swipe at the youngsters who try to sneer out of existence Liszt, Chopin, Schumann, and Mendelssohn.

However, Stravinsky does some sneering himself, especially at Wagner; while he waxes enthusiastic over Schubert, Weber, and Tschaikowsky.

As we know, Scriabin disparaged Schubert; Beethoven had no use for Weber—and vice versa; Brahms detested Tschaikowsky—and vice versa; Debussy remained cold to Beethoven; Chopin only superficially hid his lack of response to Schumann; Cherubini railed at the Berlioz scores; Wagner wrote blisteringly of Meyerbeer and Mendelssohn. The list could be extended widely.

Those likes and dislikes of the tonal giants, for one another's music, did little in the end to influence the world's final estimate. After all, they were individual opinions, and you and I, too, are entitled to our own indifferences and preferences.

If we were to act upon all the varying judgments of our composing idols, there would be no music left for us at all.

* * *

In the December issue of The Cosmopolitan, Frances Alda starts the serial story of her life—and starts it in brave fashion, first by admitting that she is fifty-one years old, and by prefacing the tale with this crack at all other memoirs by prima donnas:

As soon as I had announced my intention of leaving the Metropolitan Opera in 1930, after twenty-two seasons with the company, it seemed as though every other person I met said to me:

"I suppose you will write a book."

At that time the idea of writing about myself and my experiences at New York's famous opera house through its most brilliant and successful years, both as a *singer* and as the wife of its director, Giulio Gatti-Casazza, appealed to me about as much as the suggestion that I fly over the moon For one thing, I had always made fun of the autobiographies of opera singers.

If you've ever had one of those pompous, gilded volumes given you for a Christmas present you know what they are like: "When I sang this, or that, or the other, the audience applauded . . . cheered . . . bravoed . . . wept. The critics raved . . . went into ecstasies. *My* Violetta . . . *My* Manon . . . *My* Marguerite . . ." Never a mention you'll notice, of any of the other artists who, likely as not, had something to do with the success of those performances.

Who, I ask you, would want another book of that sort?

* * *

Not I, for one; but I shall read all of Mme. Alda's autobiography, for I glory in a prima donna who publishes in it that one of the New York critics wrote, after her first Metropolitan Opera appearance in 1908: "The young singer who made her debut last evening comes from the land of the sheep [New Zealand], and she bleated like one of them."

Next morning, however, came a basket of roses and a pencilled note: "There was never a young singer who appeared at the Metropolitan who wasn't severely criticized. Melba, Sembrich, Farrar, myself—all of us have gone through what you are going through today." The writer was Lillian Nordica, and Mme. Alda comments: "To the end of my days I shall never forget that generous gesture on the part of the great diva toward a newcomer."

The author pays generous tribute to Caruso, Kirsten Flagstad, Melba, Marchesi, Mary Garden—and tells a rare anecdote about the last-named, who, very much *decolleté*, sat at a formal dinner next to the venerable Chauncey Depew. He gazed continuously at the Garden shoulders and back and finally said, "I am wondering what keeps that gown up." "Your age, Mr. Depew," answered Mary.

Alda has anecdotes, too, about Charley Chaplin, Mary Pickford, Barbara Hutton, James J. Walker, and King Edward VII. The latter tried to make the singer play golf at Marienbad. She took her first flourish at the ball, missed it, and regardless of the royal presence, uttered a fervent "Damn it to hell." The King exploded with laughter. (Perhaps the incident brought back memories of Lily Langtry and the famous ice incident.)

I'm looking forward to a larger flavoring of pepper and salt in future installments which may discuss additional singing and other musical contemporaries of Mme. Alda. She lets them off more lightly in her December contribution than I have heard her handle them in those frank conversations for which she is celebrated. Remember the promise in your preface, *chère Frances.*

* * *

In the current Ballet Russe production (now gone touring) of the Symphonie Fantastique by Berlioz, the rôle of that composer is done exceedingly well by the famed Leonide Massine. He emphasizes his romantic appearance by wearing long black hair. History tells, however, that Berlioz had flaming red locks.

* * *

Ames, Iowa,
November 11, 1936.

Dear Variations:

Sorry to be a little late with this translation of Lotte Lehmann's poem, but am sending it nevertheless. I suppose you will have dozens of others.

Sincerely yours,
OSCAR HATCH HAWLEY.

WALTER AM KLAVIER

His playing draws me—fills my mind and heart—
Carries me away on wonderful wings.
As the streaming melody its harmony brings,
My very soul in ecstasy sings,
And lives at the will of his hands, a thing apart.
Sweeping upward, with joy it rings.

Wedded in a swelling melody,
Now led, now leading—hand in hand—
United by a mystic band,
One grows at last to understand,
The secret, deep and strong, of harmony.
And thus oneself to understand.

* * *

There have not been dozens of Lehmann translations, but exactly sixteen reached this desk, most of them not any too good. The attached is another of the better ones:

Freehold, N. J.,
November 10, 1936.

Dear Variations:

May I please be permitted to submit to you the enclosed attempt to translate Madame Lotte Lehmann's poem, "Mit Bruno Walter am Klavier," which was published in Variations on October 24th?

Thank you for your kind consideration.

Very truly yours,
ANNA PFEIFAUF.

WITH BRUNO WALTER AT THE PIANO

His playing bears me, bound by weaving strands,
Away on wondrous pinions winging.
Together, in full concord ringing,
Outpouringly my soul is singing,
That now finds life within his hands

And upwards soars to heights transcending.

United in one melody—
Yielded—guided and guiding—
Each by the other's will abiding—
Spirit to spirit in deepest confiding:
This is the secret of harmony.

And purest, perfect understanding.

* * *

A non-musical wag asks this column to suggest that another election be started, with Landon as the only candidate for the presidency of the Literary Digest.

* * *

Niagara Falls, New York,
November 3, 1936.

Dear Variations:

May I contribute a Variation to the theme of Stokowski's "weaving hands and wriggling fingers" in the Big Broadcast of 1937 which was so aptly described in the October 31 issue of the Musical Courier.

While witnessing the production in Buffalo recently, when those hands flashed on the screen, my neighbor (apparently a mature woman) exclaimed excitedly to her escort: "That's mute language, see? He is making music for deaf and dumb people."

Gracie Allen should have heard that one!

Cordially yours,
MARY M. KAIN.

* * *

Alfred Wallenstein and Emanuel Feuermann met recently at the WOR studio where the former was broadcasting one of his Sinfonietta concerts. "Hello, conductor," said Emanuel. "Hello, cellist," answered Alfred.

* * *

A coda to the protracted discussion about the notorious major-minor chord in Chopin's C minor prelude, comes from an anonymous correspondent: "I wish to refer you to the plate opposite page 136 in the Tudor edition of Chopin, by Bidou, for a facsimile of the original manuscript of the prelude which is puzzling so many commentators."

* * *

J. P. F., with lots of sinister ideas and two cent stamps, reflects as hereinunder:

"The old gag about 'two musicians and a singer', seems to have real logic. Most of the great composers have either played or conducted their own works. Which well known singer ever wrote an opera and sang in it; or even just wrote an opera?"

That wheezing sound is the editor of the Musical Courier thinking.

Dorle Jarmel arrived back in America to tread the sidewalks of New York this week via the Queen Mary. Dorle has been tripping in Damascus, and from what I hear she doesn't care a fig for the famous sword —hair or no hair. I, for one, am glad it didn't drop on her scintillant head.

* * *

John Barbirolli has certainly conquered Manhattan musicians, both on and in front of the Carnegie Hall stage. Whisperings inform me that the men of the Philharmonic think that lad certainly knows his garlic—they even say it openly and enthusiastically.

John has one attribute in common with the Grand Vizier of the Arabian Nights. He likes to wander about New York incognito and from what I understand he is surprised at the courtesy of American shop keepers. It seems he was told in England that nobody ever thanks anyone for anything in the United States and when, on the first day he arrived here, he purchased a tube of toothpaste and the clerk thanked him, John nearly expired with surprise. Funny, what tales people can think up to tell folks coming to our shores.

Every morning before rehearsals at Carnegie Hall with the Philharmonic, John takes a brisk walk, ending up on a stool in a drug store for a cup of coffee. Imagine his astonishment one a.m. last week when the soda clerk leaned over as he served him and whispered, "Oh, Mr. Barbirolli, your reading of the Brahms fourth last Sunday afternoon was swell." John should buy a nice black beaver beard if he wants to disguise himself completely. And wouldn't he look cute?

* * *

The corridor of the fifteenth floor of the Hotel Buckingham was so noisy one afternoon last week I got nosey. Following my ears, I entered an open door and found that Dorothy Pillsbury Stetson, that champion of the Moor Double Keyboard piano, was throwing a shindig in honor of Marion Bauer. Glancing around the bower as Marion Bergman played some of Marion Bauer's pieces on the intricate and absorbingly interesting piano, I identified the rosebud facades of Mrs. Alexander Jardine, Vera Bull Hull, Helen Stanley, Flora Bauer, Mr. and Mrs. James Massell, Fred Hart, Mr. and Mrs. Paul Stoes, Ralph Leopold, Quaintance Eaton, Albert Riker, Francis Perkins, Miss Stafford, Horace Johnson, Paul Pisk and Mrs. Albert Stoessel.

Having eaten twenty sandwiches, drunk six cups of coffee, four cups of tea and massacred fourteen mixed *hors d'oeuvres*, I left to make room for the new guests that were arriving.

* * *

They tell me Leopold Stokowski is going to Hollywood on December 14 for three months to *act* in a Wagner picture. I verily believe that Stokowski is going to masquerade as Wagner, himself. Be careful, Meister, remember Wagner is "old-hat" to a lot of the moderns these days. Don't lose your identity entirely.

* * *

Teaching voice is fine sometimes. Ask Ellmer Zoller. Recently one of his pupils had been having a terrific mental struggle trying to decide whether she was a coloratura, dramatic or lyric soprano or a mezzo-soprano. The other day she rushed into the studio shouting, *"Now* I know what I am!"

"What?" asked Ellmer.

"Mezza-voce."

* * *

It certainly was Ladies Day for John Barbirolli on Friday, November 13, and from all appearances at the reception which the Smith College Club gave him, I should say that despite the ominous date, the lad is lucky at everything.

When I sneaked in to see what was happening, the only way I could spot him was to search madly in the most crowded corner of the room. At last I spied him knee deep in feminine allure. Girls from the twenties to the sixties were having the time of their lives—and John was enjoying it all excessively. The good humor of that chap is amazing.

In another corner I saw a group of charmers, almost completely obliterating Leon Barzin, and if it hadn't been for his towering height I should never have unearthed Bruno Zirato. Also surrounded were Mishel Piastro, Nina Morgana, Ernest Hutcheson, Francis Perkins, May Guggenheimer, Mrs. Bookman, Horace Johnson, Henriette Weber, the Philip James' and Mrs. Eugene Coleman Savidge.

Mrs. Harold Hoskins, the president of the club, was sporting a huge corsage of lilies of the valley and, believe it or not, somebody had pinned a sprig on John. He looked just like a bridegroom and, as I heard him say, "very pretty."

* * *

Every time I hear that Paul Althouse and Klaire Shoup are giving a party I am startled. Paul does such unexpected things: first, getting secretly engaged to Klaire; second, announcing this event at a party in October.

Feeling sure that these two must have something electrifying to state on November 14, I snuk up on Frank Perkins when he was standing fast asleep in front of Town Hall, rapped him noiselessly on the dome, dragged him into a cruising taxi and stripped off his striped pants.

Nonchalantly I proceeded to West Seventy-second Street and completely disguised as the erudite critic of the Herald Tribune consorted at the party. Although I got lots of things to eat and drink, I didn't hear any news. So far Paul and Klaire are bound only by ties of affection. No money has been passed for the license tag.

But I had a great time impersonating Frank. The only trouble was his voice. Somehow or other, his terminology is very difficult to imitate. However, I fooled Grena Bennett, Frank Wenker, Herbert Brodsky, Clara Edwards, the Solon Albertis, Nanine Joseph, Henriette Weber, Earle and Mrs. Lewis, Quaintance Eaton, the Bauer girls, Jules Judels, Rhea Silberta and even Paul and Klaire.

(P.S.—If you need your striped regalia, Frank, you'll find it in the foyer of Carnegie Hall—unless, of course, it has been thrown into the waste-bin.—S. S.)

"Mother, she had such a job kneeling, I'll bet you five dollars she can't get up. Are you on?"

Music in Boston

(*Continued from page 5*)

where he was greeted by an enthusiastic audience. The Irish tenor sang a rather inconsequential program consisting of three airs by Handel; songs by Arthur Foote and C. A. Lidgey; and the usual assortment of Irish balladry, folk-tunes and contemporary drawing-room pieces. But he sang these pieces with such wonderful style that the most exacting purist must have forgiven him his choice. Needless to say, there was a large number of extra pieces. Edwin Schneider, the singer's able accompanist, contributed not only piano solos but also several of the songs.

Jan Smeterlin, the Polish pianist, gave a delightful recital to inaugurate the series of concerts at Wellesley College on November 9. He played with characteristic virtues the Schumann fantasy in C major, Chopin's twenty-four preludes and, as a novelty hereabouts, the Mozart piano concerto in B flat major (K. 450). In the last-named number he was ably assisted by the Boston Sinfonietta under the direction of Arthur Fiedler. The little orchestra also played, as curtain-raiser, and in lively fashion, Rossini's Overture to The Barber of Seville. An audience that filled Alumnae Hall was enchanted by Smeterlin's performance.

STANLEY FLETCHER HEARD

Stanley Fletcher, a pianist out of the Middle West, made his Boston debut in Jordan Hall on November 10, when he played Bach's English Suite in A minor, Beethoven's sonata in D minor, Chopin's sonata in B flat minor and six studies by Chopin. The impression he made here was, on the whole, favorable—a more than reliable technic, a virtuoso technic, in fact; considerable gusto; and, as a rule, good style. The Bach music, especially, was musically played. M. S.

Wagner Hero of New Play

MONTE CARLO.—Among the dramatic works to be given this season at Monte Carlo is a play by George Delaquys, The Birth of Tristan. The leading characters in it are Richard Wagner and Mathilde Wesendonck.

OBITUARY

Sir Edward German

LONDON.—Sir Edward German, composer, recipient of the gold medal of the Royal Philharmonic Society, died at his home here on November 11 at the age of seventy-four. Sir Edward was born in Shropshire and educated at Bridge House School, Chester. Later he studied music with Walter Hay in Shrewbury and entered the Royal Academy of Music to study organ under Dr. Steggal. It was after he had won the Charles Lucas Medal with a Te Deum for chorus and organ that he was appointed a sub-professor at the academy. While there he composed The Rival Poets, performed at St. George's Hall in 1886.

A few years later Sir Edward wrote Three Dances and Shepherd's Dance for Henry Irving's production of Henry VIII, and this music soon gained a world-wide popularity which it has retained ever since. Perhaps equally well known is his set of dances for the play English Nell by Anthony Hope, which ran at the Prince of Wales Theatre in 1900 with Marie Tempest in the leading part.

Sir Edward wrote much light music, in the vein of Gilbert and Sullivan, and even completed Sullivan's last unfinished operetta, The Emeral Isle. He is best known in this field for his charming work, Merrie England. His scores also include a symphony in E minor (introduced at the Crystal Palace in 1890), orchestral suite, symphonic poems, Welsh Rhapsody, Theme and Six Diversions, and music for several Shakespeare plays. In 1922 he collaborated with Rudyard Kipling in the Just So Song Book. He was knighted in 1928. L. S.

Edgar S. Stowell

PLEASANTVILLE, N. Y.—Edgar S. Stowell, violinist, formerly with the New York Symphony Orchestra, died at his home in Pleasantville on November 10. Mr. Stowell had served ten years as instructor of music at Teachers' College, Columbia University, and for twenty-five years was musical director of Bronx House, a settlement founded in New York City in 1911 by Mr. and Mrs. Henry Morgenthau. Mr. Stowell leaves his wife, two daughters, two brothers and two sisters. He was fifty-eight years old. P. K.

Gustav V. Lindgren

Gustav V. Lindgren, organist, of Trinity Chapel, New York, died on November 5 in St. Luke's Hospital at the age of fifty-six. He also was organist at Trinity Swedish Lutheran Church (the Bronx) and for the Swedish Masonic Lodge Bredablick. Mr. Lindgren was a native of Stockholm and a graduate of the Royal Academy of Music there. His widow, a son, two daughters and his mother survive.

Schumann-Heink Passes

(*Continued from page 5*)

cancelled. In the following year she was engaged at Hamburg at a small salary, but soon gained prominence by her ability to sing the role of Carmen in substitution for another singer at short notice.

Four children were born of her first marriage, but domestic difficulties culminated in a separation and later a divorce from her husband. When things seemed very black financially, she was engaged for the Berlin Opera in 1887, and sang here and in other cities for almost a decade with growing success. Her first appearance at Bayreuth was in 1896.

ENGAGED FOR AMERICA

She had just signed a new ten-year contract with the Berlin Opera and was on a four years' leave of absence, when she was engaged by Maurice Grau for America. Her debut here was as Ortrud at the Auditorium in Chicago, in a season given there by the Metropolitan Opera, November 7, 1898. Her success was so marked that she remained in this country, later securing a cancellation of her German contract. She also sang at Covent Garden from 1891 to 1900. Among her renowned operatic roles were Fides, Erda, Fricka, Orfeo and many other parts, some 150 in all. In 1903-4 she began her concert tours in the United States and also appeared in a comic opera, Love's Lottery. In 1905 she suffered a breakdown and went to Germany for rest, but returned the next year for operatic and concert engagements. She spent 1908 in Europe, where she created Klytemnestra in Strauss' Elektra at Dresden.

Her later years were passed mostly in this country and included a return to the Metropolitan Opera for some of the shorter Wagnerian contralto roles such as Erda in Das Rheingold, in 1926. She was an indefatigable concert singer and one of the most popular here, holding the esteem of the public even during the difficult war years, when she had sons in the armies of both sides. The "Mother" of many American Legion posts, she retained to the end her cheerful, kindly nature and homely good sense.

Her fiftieth anniversary before the public was celebrated in a gala concert under Walter Damrosch in New York, when she was the recipient of especial tributes. In subsequent years she had sung in radio programs, and had made an appearance in the film Here's to Romance with Nino Martini. Just before her death she had signed a three-year contract in the films.

Her second marriage was to Paul Schumann, actor and manager of the Thalia Theatre, Hamburg. They had four children. He died in 1904. The following year she married George Rapp, Jr., a Chicago lawyer, but this marriage was ended by a divorce in 1914. She is survived by her sons Henry and Ferdinand Schumann-Heink, George W. and Walter Schumann, and two daughters, Mrs. Charles Fox of San Diego and Mrs. Charlotte Greif of Leipzig.

Musicales

Verdi Club Morning Musicale

The season's fourth event of the Verdi Club, a morning musicale was held at the Hotel St. Regis, New York, on November 11. Florence Foster Jenkins introduced Thelma Votipka, soprano of the Metropolitan Opera, who delighted hearers with her beautiful voice and singing, interpreting arias by Mozart (Dove sono and Alleluia), Il est doux (Massenet), and songs by German and English composers; Edward Hart was a tower of strength as her accompanist. Paul Engel, baritone, sang German Lieder by Schubert, Schumann, Wolf and modern American composers, Jerome D. Bohm accompanying him. F. W. R.

* * *

Mildred Houston Hartley Sings at MacDowell Club

Mildred Houston Hartley, mezzo-contralto, was heard in recital at the MacDowell Club, New York, on November 10. She displayed a voice nearly two octaves in range, of fine quality and expression in a program of much variety. Italian numbers embraced the canzonetta Gia il Sole dal Ganges, Jacopo Peri's Invocatione di Orfeo and the aria O Mio Fernando from La Favorita. In French she sang the gavotte from Mignon, La Cloche (Saint-Saëns), and the Adieu, Forets from Tschaikowsky's Jeanne d'Arc, as well as songs by Debussy, Franck and Moussorgsky. Her final English group comprised songs of Lieut. Charles E. Howson, Frank A. Howson, Gustave L. Becker and Wilfred Sanderson. Louise B. Jameson was her competent accompanist. W. S.

* * *

Third Bach Concert at New School

The third in a Federal Music Project series of six Bach concerts at the New School for Social Research took place on November 13, before a capacity audience. Chalmers Clifton conducted the Bach Chamber Orchestra with authority in a program including the fourth suite in D; the E major violin concerto (Jacques Gordon, soloist); the first suite in C; and the D minor concerto for two violins (Mr. Gordon and David Sackson, soloists). The violin playing of Messrs. Gordon and Sackson had notable tonal appeal and musicianship, the former having a particularly warm ovation after his performance of the solo concerto. R. K.

Operas at New York Hippodrome

Puccini's La Tosca was performed on November 7 at the Hippodrome, New York, by the theatre's present occupants, Alfredo Salmaggi's New York Hippodrome Opera Company. Dramatic and brilliant of voice in the title role was Anna Leskaya. The part of Cavaradossi served to emphasize the sterling talents and vocal plenitude of Lawrence Power. Angelo Pilotto was appropriately sinister as Scarpia, and special mention also must be made of Norman Roland, excellent and sonorous in the character of Cesare Angelotti. Completing the line-up were Luigi Lalli, Costante Sorvino, Guido Negri and Enrico Romano. Fulgenzio Guerrieri was at the baton. A large audience applauded with consistent warmth.

Madam Butterfly was the Election Day matinee at the Hippodrome, New York, November 3. Lovely to behold and vocally exquisite, Annunciata Garrotto won much success in the title role. As Pinkerton, Lawrence Power was at his best, singing with much richness and lending much dramatic power to the part. Others in the excellent cast were Mmes. Huff and Ippolito and Messrs. Interrante, Olivaro, Ciccia and Lalli. The conductor, a leader of fire and skill, was Fulgenzio Guerrieri. A large audience emphasized their delight in the performance with ardent applause. J. V.

A record attendance marked the November 14 performance of Rigoletto at the New York Hippodrome, over 5,000 people hearing the Verdi opera, with many standees. Leta May repeated her role of Gilda and Ettore Nava sang the title-role. Lawrence Power sang and acted the part of The Duke with verve and aplomb, receiving prolonged applause. Foster Miller headed the remaining members of the cast, which included Mildred Ippolito, Virginia Gallo, Alice Homer, Luigi Lalli, Norman Roland and Pietro Costante. Fulgenzio Guerrieri conducted. F. W. R.

San Carlo Opera Company in Midst of Extensive Tour

Since September 17, when the twenty-seventh annual tour of the San Carlo Opera opened, Fortune Gallo's organization has already appeared in more than a dozen cities. These include Montreal, Ottawa, Toronto, Chicago (three weeks' engagement), Milwaukee, Minneapolis, St. Paul, Duluth, Sioux City, Sioux Falls, Omaha. From November 16, the tour continues in Cedar Rapids, Davenport, Indianapolis, Detroit, Pittsburgh, Utica, reaching Boston on December 7 for an engagement at the Boston Opera House. Mr. Gallo has returned from Havana, where he arranged for a season in the Cuban capital during the holidays. After the New Year he takes his company to the Pacific Coast, the Northwest, and by way of Denver on an eastward route that closes early in May—a total mileage of 15,000 miles during an eight months' season.

Callimahos Applauded in Warsaw

WARSAW.—Lambros Demetrios Callimahos, flutist, won an ovation here for his playing of the Mozart concerto for flute with the Warsaw Philharmonic Orchestra, Georgescu conducting. His Warsaw recital on November 6 also was a triumph, with the audience demanding thirteen encores. Another current appearance for Mr. Callimahos was with the Lemberg Philharmonic Orchestra. W. R.

I SEE THAT

Sigmund Schneiderman, basso, recently returned to New York from appearances in Florida. He sang Ramfis in Aida in Miami, Jacksonville, Tallahassee, Pensacola, St. Petersburg and Tampa.

* * *

Klara Kwartin, soprano, will give an evening of Hugo Wolf songs in Town Hall, New York, on November 24.

* * *

Valentina Aksarova, Russian soprano, now living in London, has gone to Paris for an appearance in an orchestral concert in the Cercle Musical de Paris.

* * *

Frank Glazer, pianist, gives a recital in Symphony Hall, Boston, on December 2.

* * *

Charles Sorce and Tonia Tarsanen-Forsyth have been engaged by William Stein to sing and act the final duet from Leoncavallo's Pagliacci in New York City on November 22. Gudrun Ekelund is also singing.

* * *

Amy Ellerman, contralto, is engaged as soloist for the Saint Cecilia Society of Old Greenwich, Conn., November 17; as soloist (December 6) with Sydney Huxham, organist, (return engagement), Montclair, N. J., and in similar capacity by Dr. Hollis Dann for the Wheeling (W. Va.) Choir Festival, presenting Elijah, in February. She gives a recital in the Artists Series of concert, Keuka College, Keuka Park, N. Y., on December 4.

* * *

The chamber music of Johannes Brahms is being given in a series of eight programs by the Coolidge Quartet at the McMillin Academic Theatre of Columbia University, New York. Programs already heard took place on November 12, 17, 19, and the series continues November 24, December 1, 3, 8, 10. Members of the Coolidge Quartet are William Kroll and Nicolai Berezowsky, violins; Nicholas Moldavan, viola; and Victor Gottlieb, cello. Assisting artists comprise Frank Sheridan, piano; Simeon Bellison, clarinet; Arthur I. Berv, horn; Leon Barzin, viola; Sterling Hunkins, cello. These programs are broadcast in part by WABC and the network of the Columbia Broadcasting System.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 21
Boston Symphony Orchestra, Carnegie Hall (A)
Freiheit Singing Society, Carnegie Hall (E)
Gerald Tracy, pianist, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Eugenia Buxton, pianist, Town Hall (A)
New Friends of Music (Budapest String Quartet, Florence Easton), Town Hall (A—5:30 p.m.)
David Brynley and Norman Notley, duet recital, Town Hall (E)

Monday, November 23
Philharmonic Pension Fund Concert, Carnegie Hall (E)
Douglas Beattie, bass-baritone, Town Hall (E)

Tuesday, November 24
Philadelphia Orchestra, Carnegie Hall (E)
Klara Kwartin, soprano, Town Hall (E)

Wednesday, November 25
Eva Lynne Booth, pianist, Town Hall (E)

Thursday, November 26
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

Saturday, November 28
Jan Smeterlin, pianist, Town Hall (A)
Alice Tully, soprano, Town Hall (E)

Sunday, November 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (E)
New Friends of Music, Town Hall (Kolisch Quartet, Emanuel Feuermann)) (A—5:30 p.m.)
Moriz Rosenthal, pianist, Town Hall (E)
Lillian May Robertson, soprano, Steinway Hall (E)

Monday, November 30
Walter Mills, baritone, Town Hall (A)
Albert Spalding, violinist, Carnegie Hall (E)
Don Cossack Russian Male Chorus, Town Hall (E)

Tuesday, December 1
New York Women's Symphony Orchestra, Carnegie Hall (E)
Marcel Grandjany, harpist, Town Hall (E)

Wednesday, December 2
Robert Elmore, organ recital, Carnegie Hall (E)
Raphael, concertinist, Town Hall (E)
Pauline Frazier, song recital, Steinway Hall (A)

Thursday, December 3
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Steele and Hall Clovis, vocal duet recitalists, Town Hall (E)

Saturday, December 5
Serge Rachmaninoff, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New English Singers, Town Hall (A)
Marilyn Meyer, pianist, Town Hall (E)

Sunday, December 6
Philharmonic-Symphony Society, Carnegie Hall (A)
William Beller, pianist, Town Hall (A)
Ukrainian Art Theatre, presenting Tschaikowsky's Mazeppa, Carnegie Hall (E)
Evelyn MacNevin, contralto, Town Hall (E)
New Friends of Music (Joseph Schuster and the Gordon String Quartet), Town Hall, 5:30 p.m.

Monday, December 7
Jacques Jolas, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, December 8
Efrem Zimbalist, violinist, Carnegie Hall (E)
Helen McGraw, pianist, Town Hall (A)
Samuel Antek, Town Hall (E)

Wednesday, December 9
Benjamin De Loache, baritone, Town Hall (A)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Ernst Silberstein, cellist, assisted by Ernst Victor Wolff, pianist, Town Hall (E)

Thursday, December 10
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Emanuel Feuermann, cellist, Carnegie Hall (E)
Mary Feltz, pianist, Town Hall (A)
Singers Club of New York, Town Hall (E)

Saturday, December 12
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 13
Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

Monday, December 14
National Orchestral Association, Carnegie Hall (E)
William Brownlow, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, December 15
Philadelphia Orchestra, Carnegie Hall (E)
Nita Gale, soprano, Town Hall (E)

Wednesday, December 16
Emile Baum, pianist, Town Hall (A)
Elisabeth Rethberg and Ezio Pinza, joint recital, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

Thursday, December 17
Artistic Productions, Ambassador Hotel (A)
Andres Dalman, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 19
Philharmonic-Symphony Children's Concert, Carnegie Hall (M)
Richard Hale, baritone, Town Hall (A)
Anna Falasca, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
Senorita Montalvo, dancer, Town Hall (E)

Monday, December 21
Yoichi Hiraoka, xylophonist, with Philharmonic-Symphony String Quartet, Town Hall (E)

Sarita, Spanish dancer, gave her first recital of this season in Boston, on November 17 at Jordan Hall. The concert was sponsored by The New England Conservatory of Music. Among her new members is one especially written for Sarita by Francisco Moscoso of Madrid, and received by her after the revolution in Spain began.

* * *

Walter Mills, baritone, is appearing in recital in Boston on November 19. In February and March he goes on a southern tour in Florida, appearing in Miami (with orchestra), Winter Park, Daytona Beach, Sarasota, St. Petersburg and Tampa. At a few of these concerts he will sing with Julia Peters, soprano.

* * *

Norman Notley, baritone, and David Brynley, tenor, are engaged for a recital at Westover School, Middlebury, Conn., on November 28.

* * *

Julia Peters, soprano, who has been singing in opera in New York, appeared as soloist with the Syracuse, N. Y., Orchestra on November 17, under the leadership of Andre Polah.

* * *

The Budapest String Quartet, on a concert tour in this country at present, will make their first appearance in Detroit on December 14, from there going on to Oklahoma City and then to California for a tour.

* * *

Samuel Antek, American violinist, will play his first New York recital at Town Hall on December 8, under the management of Annie Friedberg.

* * *

Works by Boris Levenson made up the program of the Harmony Guild concert on November 10, performed by Jean Buchta and Pearl S. Newhouse, pianists; Asted Mober, soprano; and Lily Nyeboe, violinist, with the composer at the piano. November 18, the Composers Forum Laboratory of the Federal Music Project presented a program of Levenson works.

* * *

Florence Manning, soprano, gave a song recital at The Barbizon, New York, November 10, Robert Elmore playing piano accompaniments. The concert was under the Barth management.

* * *

The Rubinstein Club (Mrs. G. H. Self, president), gave the first musicale at the Waldorf-Astoria Roof Garden, New York, on November 10, presenting Gertrude Dickson and Lucy Lewis in harp duos, Eugene B. Price, pianist, and William Hughes, accompanist. The Mendelssohn Glee Club will appear at the December 21 concert.

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THIRD HOUSE

Opera, Ballet and Orchestral Events Provide Brilliant Diversions in Rochester

Iturbi Takes Up Baton as Regular Conductor of Philharmonic Forces—Jooss Ballet Presented—La Boheme Sung in English

ROCHESTER, N. Y.—Three phases of the concert season—grand opera, ballet and symphony orchestra—have already passed in review before Rochester audiences.

Because it marked the debut of Jose Iturbi as regular conductor of the Rochester Philharmonic Orchestra, the orchestral event was most significant of the three. His advent marked the end, for the time being at least, of the guest conductor era here. It may have been gratitude for that circumstance or simply natural development of a still young organization, but the orchestra played better than on most of its appearances in recent seasons. Under Mr. Iturbi's fluent urging, the orchestra became a sensitive and responsive instrument that obviously produced, within limitations of the individual abilities of the players, exactly what he demanded.

His opening program had a single novelty—Impressiones Portenas, composed by Jose Andre, music critic for La Nacion of Buenos Aires. The Andre opus is a musical photograph of an Argentinian market place, rhythmic and not overly dissonant. But it is scarcely to be classed as an important addition to the modern library despite the ingenuity of its score.

Mr. Iturbi's reading of the program classics, the Beethoven fifth symphony and the Brahms Tragic Overture, was painstaking and notable for its nicety of phrase. In the second half, his flair for the colorful stirred unrestrained enthusiasm for the three tone poems, Strauss' Don Juan and Sibelius' Swan of Tuonela and Finlandia.

Those numbers also served to introduce in a favorable light the virtuosity of three new first desk occupants—Robert Bloom, oboe; Frederick Klein, horn, and Robert Sprenkel, English horn.

JOOSS BALLET

In the previous week the series feature was the Jooss Ballet. A matinee performance was added to the original schedule of one evening program by this talented group of dance dramatists on their first return engagement in Rochester. Of their comparatively limited repertoire, it must be said that only The Green Table possesses the qualities necesary to excite one who has seen them all before. The sheer genius of its forcefully dramatic counterpoint does not stale. Its power and irresistible emotional sweep are not evident in the sequel, The Mirror. Yet it is undeniable that no ballet group before the public today is better disciplined or stylized, individually or in ensemble.

LA BOHEME SUNG

The actual opening event of the season was the local production of La Boheme, with Susanne Fisher, young Metropolitan Opera Company soprano, as Mimi.

The Puccini opera set a new standard of excellence for this type of production in Rochester and spurred the ambitions of the Civic Music Association to make grand opera occupy an even larger part in their community musical scheme. Much of that may be traced to the clarity and beauty of Miss Fisher's singing and the wistful restraint in her acting. Armand Tokatyan, who sang Rudolph, did not always adhere to pitch but added an otherwise fine performance to the opera.

Second to Miss Fisher in both vocal and histrionic rating was Joseph Royer, baritone. Lucy Monroe was a vivacious and radiant Musette, whose vehemence was in marked contrast to the subdued tone of Miss Fisher's Mimi. D. E. K.

Dr. Paul A. Pisk in the United States

Recently arrived in this country for an indefinite stay, Dr. Paul A. Pisk, Viennese composer, pianist, and musicologist, for some years correspondent in the Austrian capital for the Musical Courier, has begun a series of concert and lecture engagements. Dr. Pisk was invited by the League of Composers to come to the United States to take part in a program of modern Austrian chamber music. He has also been engaged

DR. PAUL A. PISK

to appear in a broadcast over WABC on December 21, when he is to play a program of his piano works and other modern Austrian music. The program includes the premiere of his Five Sketches, based on classic dance forms, composed last summer. On the following day Dr. Pisk will be at the piano for a recital by Amy Ellerman, contralto, at Town Hall, New York. He recently appeared in a similar capacity for Felix Robert Mendelssohn, cellist.

Dr. Pisk is a native of Vienna, where he studied piano with Julius Epstein, composition with Schreker and Schönberg, and musicology at the university under Dr. Guido Adler. He was awarded a doctorate in music in 1916 at this institution. He served as conductor in various German opera theaters, and for chamber and orchestral programs in Vienna, Prague, Berlin, Leipsic and elsewhere. For a decade he was director of music at the Vienna Volkshochschule, music critic of the Vienna Arbeiterzeitung until 1934 when the paper was discontinued, and he filled the same post with Kleines Blatt from 1920 to the present time. He was assistant editor and later editor of the Musikblätter des Anbruch and correspondent of various foreign music publications.

An important phase of his activities in Vienna was as chairman of the New Music Society there and of the series of concerts known as "Musik der Gegenwart." This organization regularly arranges exchange programs with other nations, and last season gave two concerts of American music including works of Marion Bauer, Frederick Jacobi, Lehman Engel, Lazare Saminsky, Charles Ives, Roy Harris and Charles Ruggles. The series will include another American program this year, when music by Lazare Saminsky, Frederick Jacobi, Horace Johnson, A. Walter Kramer and others will be heard. There were also programs of French, Czech, Italian and Danish works. Dr. Pisk is much interested in the experiments being conducted in the United States by the Composers' Forum Laboratory of the Federal Music Project, and states that he found much to praise in the serious type of performance and discussion which he heard there.

As a composer, he received the Prize of the City of Vienna in 1925. His Partita for orchestra was performed at the I. S. C. M. Festival in 1925. Other compositions include a string quartet, Hymnus an der Liebe for voice and orchestra, Three Psalms for male voice and orchestra, violin sonata; an opera, Schattenseite; a ballet, Der Grosse Regenmacher; choral works, a suite for small orchestra, piano pieces, and songs. He has arranged a series of arias by Haydn. As a musicologist, he has made important editions of masses by Jacobus Gallus, in the monumental collection known as Denkmäler der Tonkunst in Oesterreich, and contributed a history of modern German music to the notable History of Music edited by Dr. Guido Adler. He also served as accompanist and coach for a number of singers of the Vienna Opera, and also for Eide Norena, Alexander Kipnis, Ria Ginster, Anny Helm and Felicie Hüni-Mihacsek.

Florence Terrel Mills in Lecture-Recital

Florence Terrel Mills, pianist and lecturer, appeared at the Forest Hills Women's Club in the Community House, Forest Hills, N. Y., on November 2. Mrs. Mills' subject was the life and work of Beethoven. She illustrated her remarks at the piano, playing condensations of the Eroica Symphony and the fifth symphony in piano form, and the Moonlight and Appassionate sonatas.

This pianist, who is a resident of Forest Hills, made her debut at the age of seventeen with the New York Symphony Orchestra under Walter Damrosch. Later she played with the Boston Symphony Orchestra. She has a clear, soft touch and a wealth of musicianship. Mrs. Mills is also exceptionally well informed on musical subjects, and is an interesting speaker. She held the undeviating attention of her audience, and received cordial applause. K. L.

Hotel Bancroft to Give Worcester Concert Series

Plans are in preparation to present a series of concerts at the Hotel Bancroft, Worcester, Mass., next season. The Hotel Bancroft, whose managing director is Maurice Lawlor, has long been associated with the Worcester Festival, held in that city each autumn. Regular events in the Worcester music season already include the concerts of the Choral Society (directed by J. Vernon Butler) and those of the Worcester Philharmonic Orchestra (Walter Howe, conductor).

Houston Orchestra In Season Bow

Ernst Hoffmann Assumes Command of Symphonic Forces—Wins Success in Popular Programs

HOUSTON, TEX.—The Houston Symphony Orchestra, on November 9, gave the first concert of the season with Ernst Hoffmann, the new conductor, conducting the Tschaikowsky fourth symphony, the Von Weber overture from Der Freischütz and the Mascagni symphonic intermezzo from Cavalleria Rusticana. The symphony had a powerful performance under his command. Richard Bonelli scored a brilliant success, singing magnificently for the great audience that packed the City Auditorium for this thirty-first program of the Houston Symphony Orchestra. This orchestra is now a professional organization and is so regarded, for Mr. Hoffmann is a musician of profound discrimination and his control of the orchestra is amazingly skilful.

A representative and keenly expectant audience greeted Edward Kane, tenor, when he sang November 6 at the Scottish Rite Cathedral under the auspices of Tuesday Musical Club. Mr. Kane charmed with some of the finest singing which has been heard here in years. Mrs. Kane, known professionally as Elizabeth Causey, was his able accompanist.

On November 5, the Houston Symphony Society inaugurated its first Serenade Concert at the Junior League Building conducted by Ernst Hoffmann. The program follows the old methods of Beethoven, and the program closed with three of Dubois' compositions the woodwinds which showed them in their happiest form. K. B. M.

NBC Artists' Service Announces Many New York Recitals

Among the forthcoming recitals announced by the NBC Artists' Service are several in December. Kirsten Flagstad will appear in recital at Carnegie Hall, December 9. On December 11, Emanuel Feuermann, Austrian cellist, is to be heard at Carnegie Hall. Fritz Kreisler gives his second and last New York recital of the season at Carnegie Hall, December 12.

The second New York appearance of Ania Dorfmann, Russian pianist who makes her American debut at Town Hall November 27, takes place December 13. Miss Dorfmann studied with Isidor Phillip at the Paris Conservatoire and has been offering concerts throughout Europe for a number of years.

Appearing for the first time in New York on December 21, at Town Hall will be Yoichi Hiraoka, Japanese xylophonist. He is to be assisted by the Philharmonic Symphony String Quartet and Leo Russotto, pianist. Mr. Hiraoka is a graduate of the University of Keio. He makes all of his own arrangements. His program includes works by Bach, Beethoven, Mozart, Schubert, Haydn and Sarasate.

Sidor Belarsky, basso, will be heard in recital at Town Hall December 23. The final recital of the month is that of Marion Telva, contralto of the Metropolitan Opera Association, at Town Hall, December 28.

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Virginia Pemberton and Sydney Rayner among Those Garnering Plaudits—Recitals by Harold Bauer, Rosa Tentoni, Surya Sena and Nelun Devi among Fortnight's Features

TORONTO, Can.—Clear and sweet of voice, lovely to the eye, Virginia Pemberton sang Marguerite beautifully in Braheen Urban's production of Faust at Maple Leaf Gardens on November 21. Sydney Rayner was her admirable *vis-à-vis*, singing eloquently, with Nino Ruisi an effective Mephistopheles. Randolph Crowe sang and acted Valentin colorfully, and all others did excellently. Gabriel Simeoni conducted with skill.

HAROLD BAUER IN RECITAL

October 22 heard Harold Bauer at Eaton Auditorium in a program of classics, romantics and moderns, to which interpretative individuality of concept, seconded by his eminent pianistic technic, gave great interest.

Zuta de Podoska two nights later filled the same hall, singing an interesting program in six languages. Her interpretations were striking and her personality vivid. Weldon Kilburn at the piano and Harvey Robb at the organ gave considerable support and Joy Johnson's violin playing furnished further valuable assistance.

On Tuesday, October 27, Reginald Stewart drew a huge crowd to Varsity Arena for his annual piano recital, playing his somewhat austere selections with an impeccable mastery and an illumined vision, and attaining peaks of truly grandiose height. He lavished encores in response to prolonged ovation.

The following night at the King Edward Hotel the Imperial Order of Daughters of the Empire presented a varied concert featuring Margaret Miller Brown, pianist; Bettna Vegara, violinist; and Lyona Hunt Mangan, soprano. The first two, recently returned from fine achievements abroad, played in their best form, Miss Vegara accompanied by Weldon Kilburn. Mrs. Mangan, with Gordon Hallett at the piano, sang delightfully, particularly a French group.

SURYA SENA AND NELUN DEVI APPEAR

On the next afternoon the Women's Musical Club brought Surya Sena, assisted by his wife, Nelun Devi, to Hart House. This Sinhalese artist, steeped in Asiatic lore, sang, played, acted, danced and explained (with marvelous English diction) his native traditional songs, as well as Tibetan, Hindoo and others in a unique and instructive program.

That night at the Art Gallery members of the Bach Society flocked to hear Bettina Vegara and Alberto Guerrero play the B minor sonata in complete sympathy, this being followed by the thirty Goldberg Variations, done with scholarly authority by the pianist.

On October 29, Eaton Auditorium was the scene of an operatic concert by the brilliant Mme. Fantechi-Tavanti and some of her artist-pupils, whose performances reached high levels. Ernest Dainty and Edgar Goodaire, at piano and organ, gave noteworthy accompaniments. Francesco Miceli was an excellent conductor.

ORCHESTRAL LIST

November 3 brought the Toronto Symphony Orchestra under Sir Ernest MacMillan's baton which contributed importantly to our musical experience by presenting William Walton's symphony, a work whose breadth and depth would reward many hearings. Mozart, Bach, Borodin and Mossolov's stimulating Iron Foundry completed the program.

Thousands came to Varsity Arena on November 1 to the annual Five-Piano concert. The accomplished artists, Reginald Godden, Alberto Guerrero, Scott Malcolm, Ernest Seitz and Reginald Stewart combined in selections of widely varied moods and effects, and were tumultuously applauded.

At Hart House, Jascha Pye presented his remarkably gifted ten-year-old pupil, Morry Kernerman, in an ambitious recital. The test was sustained with flying colors by this little violinist, endowed, among other qualities, with exceptional tone. Reginald Geen supplied ideal accompaniments.

James Melton and Gunda Mordan, tenor and soprano, gave an appealing joint recital at Eaton Auditorium on November 5, with generous groups and encores, as well as two effective duets for conclusion. Arpad Sandor played beautifully for Miss Mordan and Harold Dart for Mr. Melton.

Click! Click! was the name of a clever entertainment offered on November 6 in the same hall by Jack McLaren and Horace Lapp. The latter performed many remarkable and whimsical feats at the piano, while his associate, among numerous amusing contributions, gave an ingenious burlesque of our two leading symphonic conductors, entitled "Sir Ernest McStewart."

The Conservatory String Quartet, (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, 'cello) gave the first recital of their eighth season at Conservatory Hall on November 7, playing the Beethoven E flat major (op. 74) impressively, the G major of Arnold Bax, and the Haydn op. 77, No. 1, with all their characteristic charm and skill.

ROSA TENTONI'S DEBUT

At Massey Hall, on November 10, Rosa Tentoni's first Toronto appearance attracted a large crowd who heard this eminent soprano sing a delightful program of old classics, lovely *Lieder* and charming miscellanies, with richly sympathetic voice and captivating temperament. Her fine accompaniments were played by Fritz Kitzinger. B. P.

Barbara Blatherwick Active as Concert Singer and Teacher

A novel program has been compiled by Barbara Blatherwick, American coloratura soprano, for her current concert season. It is a list composed entirely of operatic arias, beginning with the early Italian school of Pergolesi, Paradies, Bellini and Donizetti,

BARBARA BLATHERWICK

and also comprising excerpts from the works of Thomas, Gounod, Massenet, Mozart, Rimsky-Korsakoff and Delibes. One of the Thomas arias is the Pale et blonde dort sous l'eau profonde, from Hamlet. Besides some of the more familiar items, there is the Trahir Vincent! from Gounod's Mireille, and other seldom heard passages.

In addition to this, Miss Blatherwick's extensive repertoire embraces material for several other programs of songs or of song and opera numbers. Among the opera roles that she has mastered are Manon, Thais, and the rarely presented Mireille and Esclarmonde, which make unusual voice demands.

Not long after resuming activities for the winter of 1936-37, Miss Blatherwick received a representative of the Musical Courier in her studio on lower Fifth Avenue. Miss Blatherwick is active as a teacher, and it is here that she receives her pupils.

"One of the strongest tenets of my pedagogic faith," said the singer, "is that each voice must be treated individually. Of course, certain general principles of vocal training prevail, but it has been my experience that the best results are obtained by recognizing that every throat is as individual as every personality." M. L. S.

New York Light Opera Guild Seeking Young Tenor

The New York Light Opera Guild (John Hand, director), is seeking "a promising tenor, with a voice of operatic timbre." The specifications as stated by Mr. Hand continue: "The young man need not necessarily be the possessor of a highly trained tenor voice, but he must have the potentialities of such a vocal instrument and the possibilities of becoming a first rate artist. The guild is looking for a tenor of exceptional quality, range and power, even for another McCormack or Caruso."

For such a one, provided he needs it, the New York Light Opera Guild will sponsor a scholarship in voice training and operatic coaching, and as soon as the young tenor is ready, he will be cast in the debut tenor role of the annual New York production of the guild. Auditions can be arranged by communicating with the New York headquarters of the guild.

Young People's Orchestra Plays in Los Angeles

HOLLYWOOD.—A combined Los Angeles high school and junior college orchestra under the direction of Edmund A. Cykler, appeared in a concert on November 4 at the Los Angeles Junior High School auditorium. This orchestra of young poeple under twenty years of age gave a good account of itself in a program of standard orchestral numbers which included the Johann Strauss Overture to Die Fledermaus, two movements of the fifth symphony by Tschaikowsky and the accompainments to the Saint-Saëns concerto in G minor, in which Mildred Portney, pianist, a young pupil of Olga Steeb of Los Angeles, appeared as soloist. Miss Portney is a talented young lady, with an abundance of technic. She gave a brilliant performance before an audience which filled the auditorium.

Other numbers on this program which were unusual for a concert of this kind included five Bach motets for a brass choir of five pieces, and two short works by Ropartz for flute, oboe, clarinet, bassoon and horn. Louis Woodson Curtis is the head of the music department and it is under his direction that music in the Los Angeles public schools is being developed. Dr. Cykler clearly demonstrated what can be accomplished with an orchestra of young people. C. D. K.

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Concerts in London

(*Continued from page 5*)

without reaching hidden depths. Arthur Rubinstein performed the Tschaikowsky concerto brilliantly and without mishap, despite the absence of a score on the conductor's desk (which soloists should have the right to demand), and there were colorful interpretations of Till Eulenspiegel and Pretrouchka, with which Mr. Zaslawsky could hardly escape the success he earned.

New American Pianist

Webster Aitken, a young American pianist, has aroused far more than the usual attention with his first London recital. When the staid Times devotes half a column to a newcomer, it practically amounts to a sensation. Mr. Webster, indeed, invited the most serious comment by playing only Mozart (C. minor fantasia and sonata) and Bach (Goldberg Variations). He tends to lean over backwards in his artistic integrity; he is a stickler for historical rectitude and stylistic purism. But he has grasped the spirit of the music he plays and he conquers its difficulties with astonishing ease. An artist worth watching.

Myra Hess played a magnificent second recital and chose to make it all-Beethoven, which might be taken as a declaration of faith. Since Miss Hess's preference coincides with that of her public (D minor op. 31 No. 2, Appassionata, and op. 109) she could be sure of enthusiastic response which she got and richly deserved. On the other hand, her compatriot, Lloyd Powell, played a program ranging from Bach to Balakirev, and from Boyce to Bax—eleven composers with eleven different "messages." And he, too, got plenty of applause. He is an efficient player, and more than good in Chopin.

Two brothers, Norman and Stanley Chapple, violinist and pianist respectively, have launched forth in a series of five sonata recitals, which promise to be interesting. The first program included, besides Veracini and Brahms, Hindemith's opus 11, No. 2, which now sounds almost antiquated. Stanley Chapple, by the way, is also a conductor and perhaps the maturer musician of the two. Their ensemble is excellent.

Milstein and Szigeti

Nathan Milstein has given two successful recitals, proving both his virtuosity and a broadening into the wider reaches of musicianship. The G minor Bach solo sonata and Beethoven's op. 30, No. 3 were the highlights of the first recital, with Leopold Mittmann as pianist.

Joseph Szigeti, now an outstanding favorite with the London public, drew a rainy-day audience to Queens Hall on Saturday afternoon with a program that represented a more or less happy compromise between a sonata recital and a virtuoso's concert. He and Nikita Magaloff played sonatas by Handel, Beethoven (Kreutzer) and Hindemith; and then indulged in a collection of attractive *petit riens* by Stravinsky and Falla. I frankly prefer Szigeti as a "serious" artist, in full-length works, and he was most satisfying in that part of the program. He would have been even more so, had Magaloff asserted his equal pianistic rights.

Good Lieder singers who combine a beautiful voice with real intelligence are rare; and it is therefore a particular pleasure to hail Jo Vincent, Dutch soprano, as one of them. Her recital of Schubert and Wolf songs was enjoyable for its sheer vocal beauty, and almost always satisfying as *Vortrag*. She is young and will probably gain in dramatic intensity: at present she recalls her compatriot, Julia Culp, in that artist's earlier years.

Winnipeg Applauds Diverse Offerings

Joint Recital by Martinelli and Czerwonky—Wettergren Appears—Ormandy and Bojanowski Lead Minneapolis Orchestra

Winnipeg, Can.—The Winnipeg Philharmonic Choir of two hundred voices is rehearsing regularly under the leadership of Herbert Sadler. Handel's Judas Maccabaeus has been chosen as the major production to be performed early in 1937.

The opening recital of the Wednesday morning Musicales was held in the Fort Garry Hotel on October 14. The program was devoted to works by Beethoven and included the C major piano sonata (Op. 2, No. 3) played by Dorothy Goodman; the song cycle An die ferne Geliebte sung by Nina Dempsey, soprano, accompanied by Anna M. Hovey; and the D major trio (Op. 70, No. 13, first movement only) played by Cecile Henderson, piano, Flora M. Goulden, violin, and Isaac Mammot, 'cello. The large audience was warm in its tributes to all the performers.

Martinelli and Czerwonky Delight

The joint recital by Giovanni Martinelli and Richard Czerwonky at the Auditorium on October 20 opened the Silver Jubilee of Fred M. Gee's Celebrity Concert Series, the distinguished tenor and violinist being greeted by a capacity audience which thoroughly enjoyed the artistic offerings of both artists and accorded them hearty reception. Giuseppe Bamboschek and Edwin Karhu co-operated at the piano.

The first annual Music Convocation in the history of the University of Manitoba was held in the Auditorium Concert Hall on October 27 for the presentation of diplomas, medals and scholarships in music. President Sidney E. Smith introduced the guest speaker, Olin Downes of New York, whose subject was, Music in a Changing Social World. A large audience gave close attention to the speaker's masterly address.

Wettergren in Recital

The Women's Musical Club concert season began November 2 when the honor of giving the opening recital fell to Gertrud Wettergren, Swedish contralto. Supreme praise must go to the singer's superb recreations of operatic arias by Gluck, Thomas and Bizet. Four songs in German, four in Swedish and the same number in English proved that this artist is equally at ease in the finer miniatures of song. Her vocal endowments are most unusual. Eloquence, opulence, flexibility at the top of her range, and a dark macabre-like lower register are qualities that are intelligently used with extraordinary effects and indicate a striking individuality combined with splendor. Encores were graciously added in response to ovations. Kurt Ruhrseitz played all the accompaniments from memory and proved to be a pianist worthy of Mme. Wettergren's sublimity.

Minneapolis Orchestra in Visit

Tht Minneapolis Symphony Orchestra with its guest conductors Eugene Ormandy and Jerzy Bojanowski gave two concerts at the Auditorium on November 9 under the superintendence of Fred M. Gee. The matinee under Mr. Bojanowski was attended by a crowded house consisting largely of public and private school children who were privileged to hear an instructive address by Mrs. Carlyle Scott on the subject of the orchestra and its component parts. Of the evening performance conducted by Mr. Ormandy it is sufficient to say that every number on the program was justly appreciated by the sold out house, and to describe each one would be mere repetition of the praises which belong to this efficient organization and its talented conductor. The Brahms second symphony was the major work performed. A. C.

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Philadelphia.—H. Maurice Jacquet, composer and conductor, is one of the principal members of the faculty of the Academy of Vocal Arts. Mr. Jacquet is musical director, while Edgar Milton Cooke is dean and head of the vocal department, and Victor Andoga, production director. Mr. Jacquet was born in Savoy, France, and now is a naturalized American. He began the study of music at the age of three, made his public debut at nine, and as a portege of Massenet, wrote and performed his first composition at eleven. Following his first appearance as conductor, when Charpentier entrusted the seventeen-year-old youth with a Versailles performance of Louise, Mr. Jacquet was engaged as conductor of the Opera Comique in Paris. After his Paris engagement, he toured Russia, England, Belgium, Germany, Poland, Austria, Spain and Italy as guest conductor and concert pianist. He was twice honored by the French Government in citations for his work, a recipient of the red ribbon of the Legion d'Honneur for his achievements as conductor and composer. He also was the choice of the French Government in 1923 to be general musical director of a good will tour in America.

At the conclusion of this tour, Mr. Jacquet was engaged by American concert managers for a coast-to-coast tour as concert pianist and guest conductor, with a first appearance at the Metropolitan Opera House, conducting the New York Philharmonic Orchestra. His recent activities include radio work as advisory conductor and special arranger for NBC, the opera hours given over the WOR and NBC networks, and advisory work on the Duo-Art staff.

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Duluth Music Season Sets New Records for Quality and Scope

Civic Orchestra Begins Series with Helen Jepson as Soloist—San Carlo Opera Forces Appear—Recitals by McCormack and Bentonelli

DULUTH, MINN.—A musical season beyond anything experienced here in years got under way last month when Helen Jepson, soprano, was the soloist with the Duluth Civic Symphony orchestra in its first concert on October 28. Miss Jepson sang with finesse, power and an extraordinary freshness of voice which made her appearance here a memorable one for concert-goers. She sang Ah, Fors' è Lui from La Traviata (Verdi), Depuis le Jour from Louise (Charpentier), and such encores as L'Hiver (Koechlin), Les Filles de Cadiz (Delibes), and Tales from the Vienna Woods (Strauss).

The orchestra under the dynamic and scrupulous leadership of Paul Lemay showed no signs of a slump as a result of its summer inactivity. The program included The Afternoon of a Faun (Debussy), Leonore Overture No. 3 (Beethoven), a selection from Porgy and Bess (Gershwin), and the tone poem Les Preludes (Liszt).

Ticket sales have run ahead of those in earlier years and this, the orchestra's fourth season, promises to be the most successful so far. For the second concert, November 15, the Don Cossack Russian Male Chorus was to be heard, in addition to the orchestra.

SAN CARLO OPERA VISIT

Duluth had its first grand opera in a decade or more when the San Carlo Opera Company visited here November 6 and 7, giving Lohengrin the first day, Faust the following afternoon and Aida the final evening. The attendance was poor for the first two events, but a good crowd heard the final production at the Orpheum Theater.

Fine performances were given, the orchestra under Carlo Peroni being small but surprisingly good. Harold Kravitt as King Henry in Lohengrin, Mephistopheles in Faust and the High Priest in Aida was a favorite throughout the series. Estelle Lenci, a former Virginia, Minn., girl, attracted much attention in the role of Amneris in Aida.

In Lohengrin, Florence Wylde as Ortrud, Mario Valle as Frederick, Stephan Kozakevich as the Herald were outstanding. Dmitri Onofrei sang well as Lohengrin. Leola Turner, as Elsa, although new in the part and showing need of greater strength and confidence, was a promising player.

Faust brought Rolf Gerard to the title role, splendidly done. Santa Biondo was a good Marguerite and Mr. Kozakevich was again a capable player as Valentine. Bianca Saroya had the title part in Aida impersonating the role with vocal beauty and histrionic finesse. Arnold Lindi was a forceful Rhadames. The ballet was popular.

MCCORMACK RETURNS

John McCormack came back to Duluth for the first time in more than ten years to sing to a crowd which packed the Armory on October 16. More than 2,000 heard his charming and appealing voice. His audience would have preferred more of his Irish ballads and fewer of the old and contemporary miscellaneous songs with which his program was filled. The Bard of Armagh, Green Grows the Laurel, The Star of the County Down, Mary Shaw and the Song of the Seals were best liked. Edwin Schneider accompanied expertly and played an enjoyable group of piano solos.

BENTONELLI'S RECITAL

On November 3, Election Night, Joseph Bentonelli sang in the First Methodist Church at the first of the Matinee Musicale's artist recitals of this season. Mr. Bentonelli has richness of voice, artistry and scrupulous diction. He was well received. Robert Wallenborn, Mr. Bentonelli's accompanist, played a group of piano solos from the modern school. He is an accomplished pianist and his solos added much to the program.

VIOLIN LIST

Valborg Finkelson, of Minneapolis, formerly of Duluth, was heard in a violin recital for the Matinee Musicale on October 13. The Veracini G minor sonata and a group of lesser works were played with the accompaniment by Julia Waldo MacGregor. Mrs. Finkelson played with taste and vigor, and the accompaniments were musicianly. Korngold, Chopin and others were represented on her program, which was presented in the ballroom of Hotel Duluth. C. B. C.

Mrs. John Leonard Eckel and Geraldine Kress in Recital

BUFFALO, N. Y.—On November 2, Mrs. John Leonard Eckel gave the third of her programs, History and Appreciation of the Violin, presenting Geraldine Kress, violinist. The Louis XVI Music Room of the Town Hall Club is an ideal setting for these delightful programs, which have been largely attended by musicians, artists, authors and music lovers.

Mrs. Eckel's comments, given in informal manner, were enlightening, and drawn from a large fund of musical information. They dwelt on the history of the boy Mozart and the melodies of Schumann, transcribed by Auer and Kreisler.

Miss Kress played the Tartini sonata in G minor with fine regard for its classic style. With a lovely quality of tone she adequately conveyed the plaintive character of the first movement, and the second was given a tempestuous, clean-cut interpretation. The *largo* was played with broad, full tone, and the closing *allegro*, with its alternating *spiccato* and *legato* bowing, was fascinating. The concerto in D (Mozart), was given an artistic interpretation. The fragile, graceful phrases were enhanced by colorful changes of tone, appealing and elusive, and the cadenzas by Auer were played with clarity and ease; especially were the taxing double-stops true and clear. Dreams (Wagner-Auer), Nachtstück (Schumann), The Walnut Tree (Schumann), and Romance (Schumann-Kreisler) were given poetic interpretation. The last group, Pantomime (Mozart-Franko), Minuet (Mozart-Burmeister) and Rondo (Mozart-Kreisler) brought the program to a brilliant close. Miss Kress received much applause after each number, and responded with the encores, At Dawning (Cadman), Orientale (Cui) and Canebrake (Gardner).

With Elizabeth Ackerman at the piano, Miss Kress had a worthy associate, for her excellent support throughout the program won much praise. L. H. M.

Smeterlin Tells of His Experiences in Far East

Jan Smeterlin, Polish pianist, who recently arrived in the United States by the SS. Ile de France, has released an interview to the press, telling some of his experiences in Java and Sumatra.

Flying foxes and twelve-inch lizards enlivened his recitals in those parts, so Mr. Smeterlin reported.

"By the time I finished my tour of Sumatra and Java this fall a piano without lizards crawing over it didn't look natural to me," Smeterlin recounted. "The flying foxes startled me frightfully when they began whirling about my head at my first concert, but I got so I welcomed them because they frightened away the armies of misquitoes that invaded the concert halls."

Smeterlin brought back a new work by Tcherepnine, called Homage to the Chinese, which he will play at his recitals this season. His season opened in New York, November 5, with an appearance at the Haarlem Philharmonic. Twenty other appearances are scheduled, including his New York recital in Town Hall on November 28.

"Giving recitals in Sumatra isn't the most comfortable occupation in the world," he said. "Always when I first came out on the stage I had to brush hundreds of dead insects from the piano keys, and throughout the recital scores more fell down all around me stunned by the bright light over the piano. I'm not joking or exaggerating when I say that sometimes I couldn't tell which were the white keys and which were the black, so thick were the insect corpses."

In spite of these handicaps Smeterlin gave twenty-one recitals on the two islands.

"The audience was made up practically entirely of the Dutch inhabitants," he said. "They are hungry for music, and are charming people to play for, except that they have a weakness for playing practical jokes. One of them while showing me his collectiton of snakes pulled a poisonous king cobra out of its cage and flung it on my feet. I confess I never came so near swooning as I did at that moment. You know a person who is bitten by a cobra has only a few hours to live. When the man saw how thoroughly frightened I was he tried to reassure me by explaining that cobras never bite in the daytime, only at night. I asked him if they always were able to tell night from day."

JOSEPH SCHUSTER,

first cellist of the New York Philharmonic Orchestra, featured in performances of Johann Strauss' Don Quixote in Carnegie Hall, New York, on November 18, 20 and 22. John Barbirolli is the conductor. Mr. Schuster is to be soloist with the General Motors Hour on WEAF, November 29.

Stell Andersen to Tour Europe

Immediately after her New York recital on February 1, Stell Andersen, pianist, sails for Europe. She is scheduled to play in Budapest on the 24th, Vienna, the 28th and on March 7 will appear as soloist in Paris with the Orchestre Symphonique under Rene Baton. London hears her at Aeolian Hall on March 11. March 16 Miss Andersen will give a recital in Paris at La Salle Pleyel. After that she plays in several cities in Italy.

Douglas Beattie's New York Recital

Douglas Beattie, bass-baritone, is the Town Hall, New York, recitalist on November 23. His program contains operatic excerpts of Verdi and Mozart, and items in Italian, German, Russian and English.

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Radio Highlights

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Happy birthday to you,
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Happy birthday, to you.

This column wishes respectfully to add its felicitations to NBC, that fast-growing giant of the airways, which just celebrated its tenth anniversary, and is getting to be a colossal—in fact, two colossal networks now. One of the most interesting of the programs commemorating this happy event was the symphonic concert on Sunday evening (November 15) over WJZ, when Frank Black conducted the NBC Symphony Orchestra in a program featuring American works—Hollywood (Bennett), Riders to the Sea (Gilbert), Sinfonietta (Spialek) and Symphony in Steel (Grofe).

Other major programs of that evening included CBS's pride, the Ford Hour, which brought the Detroit Symphony Orchestra (disguised for radio purposes by the *alias*, Ford Symphony Orchestra), conducted by Alexander Smallens; as soloist they had the eminent Spanish wizard of the ivories, Jose Iturbi, who played part of the Beethoven concerto in C minor and several solos.

The General Motors ensemble (WEAF) presented their symphony orchestra, commanded usual by Erno Rapee, with John Charles Thomas giving of the glories of his baritone voice in a generous list that took in that familiar excerpt from Carmen, the Toreador's dashing outburst, the Credo from Otello and several songs.

Alfred Wallenstein's orchestra on WOR, with Ernst Victor Wolff, pianist and harpsichordist, and Leonard Liebling, commentator, contributed another enjoyable Sunday evening interlude. This time, Mr. Wolff at the harpsichord gave music by Dittersdorf; at the piano, a Beethoven excerpt. The usual improvisation by Mr. Wolff which enlivens these programs was on a theme sent in by Leopold Godowsky.

Nelson Eddy and Francia White are a notable singing pair in the Vick's Open House program of WABC. By the way, we will listen with a less divided mind to this half-hour when we have dismissed the silly fancy that the announcer is going to say, "This is Vick's Open House. Ay, there's the (Vicks-Vapo) Rub."

One of the highlights of Sunday afternoon was Rosa Tentoni's appearance as soloist with the Pittsburgh Symphony Orchestra (WABC), the young American soprano singing clearly and beautifully, as is her wont.

Richard Crooks is back on the Voice of Firestone series, which regales Monday night listeners on the NBC-red network.

The San Francisco Opera broadcasts go on (NBC networks) last week's air-purveyed tone dramas being Pagliacci on Wednesday, with Martinelli and Tibbett, and on Friday, Die Walküre, featuring Flagstad, Melchior, Meisle, Lehmann, List and Schorr under the baton of Fritz Reiner.

Music in Chicago

(*Continued from page* 14)

refused to add an extra. In the second part of the program she offered five Scandinavian songs, which pleased so much that she was compelled to add several more before she was permitted to retire.

When the Woman's Symphony Orchestra appeared at the Studebaker Theatre we often complained that the tone was muffled and at times inaudible and at its first concert at the Auditorium we had the confirmation that our verdict was correct in so far as the tonal quality and volume are concerned. Ebba Sundstrom's choice of the Schumann B flat symphony as the major item of the orchestra's program might be questioned, but that the Woman's Symphony Orchestra showed marked improvement is unquestionable. The Auditorium's fine acoustics are well known and to these new surroundings might be given part of the praise bestowed on the band, which played atrocious accompaniments for the singer though giving splendid support to the Swedish Choral Society in the interpretation of the chorus from Tannhäuser, Challenge of Thor from Elgar's King Olaf and in Give To All the Gods from Grieg's Olaf Trygvasson.

LAKE VIEW MUSICAL SOCIETY CONCERT

On November 9, in the Crystal Ballroom of the Blackstone Hotel, the musical program of the Lake View Musical Society (Mrs. Herman L. Kretschmer, president) was given by Ruth Friedlund, soprano; Mildred Chinlund, mezzo contralto; Ellen Miller, violinist, and Virginia Imig Minnema, pianist.

NOVAES SOLOIST IN THREE SYMPHONY CONCERTS

Guiomar Novaes, one of our favorite pianists, was the soloist at the November 10, 12 and 13 concerts of the Chicago Symphony Orchestra. At the Tuesday afternoon program Mme. Novaes played the Mozart E flat major concerto, in which she displayed all of those pianistic qualities which have placed her so high in the esteem of the public. The Mozart concerto has in Miss Novaes an interesting interpreter. Sane and lucid as it was, we should have preferred a more gentle treatment, especially at the hands of a woman whose singing tone is one of her outstanding assets, as divulged in the Beethoven G major concerto at the regular Thursday-Friday concerts. Here the gamut of her art was unfolded to the fullest. Masculine virility in dynamic passages, pearl-like runs, stupendous octave playing, exquisite thrills, lovely pianissimos and true Beethoven interpretation aroused the enthusiam of the large audience gathered in Orchestra Hall to pay tribute to one of the most satisfying mistresses of the keyboard.

The Bach concerto (No. 3) for string orchestra, superbly played, proved the highlight of the Tuesday program, which also contained the *adagio di molto* from the Sibelius D minor violin concerto (played by all the first violins) and the Saint-Saëns C minor symphony. Two first performances were included in the Thursday-Friday program—Pvanepsion by the English composer, Arthur Bliss, and Frederick Stock's transcription for modern orchestra of Tschaikowsky's trio for piano, violin and cello in A minor.

The Bliss composition has so little to recommend it and so much to criticize that by stating that the work scored only a *success d'estime* and belongs among those ultra-modern numbers whose life is of short duration in the concert hall, we express not only our own opinion but that of the public in a large measure. Quite to the contrary, the Tschaikowsky trio in Stock's transcription will no doubt be retained in the regular repertoire of the orchestra, for in its new garb the piece proved one of the most important contributions to symphonic literature that has come to our attention in a long while. A master colorist, contrapuntalist, Stock, though a splendid interpreter of the moderns, still leans towards the romanticists and classicists. The work, dedicated to and played in memory of the late Ossip Gabrilowitsch, made a stir with the auditors who were not slow in showing the height of their enthusiasm, recalling the composer-conductor many times.

RENÉ DEVRIES.

STUDIO NOTES

MARCELLA GEON

The regular monthly musicale was held on November 9 at the New York studio of Marcella Geon. Pupils and artists coaching with Miss Geon sang songs and arias in English, French, German and Italian. The piano department was represented by students in all stages of development, from beginners to those technically advanced. The program closed with ensemble numbers from the operas. On November 11, Miss Geon accompanied Lucy Monroe in operatic arias at a musicale given by Mrs. F. Spencer Perry in Ridgewood, N. J.

EDGAR SCHOFIELD

Florence Herbert, soprano, gave a recital at the Barbizon-Plaza, New York, on November 9. Douglas Biddison, bass-baritone, sang the role of Ferrando in Il Trovatore with the New Jersey Opera Association on November 4. The role of Leonora was done by Leonora Corona formerly of the Metropolitan Opera. Miss Herbert and Mr. Biddison are artist-pupils of Edgar Schofield of New York.

MRS. THEODORE GAILLARD

The third musicale of the season was given by piano pupils of Mrs. Theodore Gaillard of New York on November 6. The program was a remarkable demonstration on the part of the young players who are all between the ages of seven and ten. Bobby Schmitz (seven) showed good tone and sure execution in pieces by DePret and Eckstein. June Schwartz' well developed musical sense had exposition in three numbers by Gurlitt, Berkman and Bentley. The Kuhlau sonatina (op. 55, No. 2) was one of the effective vehicles of Grace Goldstein (ten), whose performance was musical and had good touch and fluency. Leona Knopf (seven) was heard in another Kuhlau sonatina, the Solfeggieto of P. E. Bach and Papillon (Lavallee); she is a skilful little technician, playing without a hitch or stumble and revealing unusual talent. Another seven-year-old, Phyllis Berlin, was the protagonist of the second part of the program, offering items by Clementi, Handrock, Koehler, Heller, Kuhlau, Williams, Rogers, Reinhold and Durand. Her tone is pleasing and she is

(*Continued on page* 28)

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Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—An auspicious opening of the concert season was the first program of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). A sympathetic and scholarly reading was given of Beethoven's Eroica Symphony. Rosa Tentoni, soprano, soloist of the evening, created a sensation with her lovely voice, musicianship, and graceful stage presence.

East Church has presented two fine concerts, the first by Jascha Heifetz, who delighted his hearers with his performances of numbers by Bach, Mozart and Beethoven, following these with a group of modern compositions. He was ably accompanied by Emanuel Bey. The second was the Cleveland Orchestra concert under the electric baton of Dr. Artur Rodzinski. The highlight was the Shostakovitch symphony (op. 10), which the orchestra played superbly.

Thelma Von Eisenhauer, soprano, accompanied by F. Dudleigh Vernor, gave the first artist recital on the St. Cecilia Course. Her well chosen program included a song by a local composer, In My Heart, by Louise Cooper Spindle, the words written by Letta Thomas of this city. Mrs. David Davis was chairman. Mrs. Ralph Sasser arranged a members' program, the participants being Mrs. John A. Van Dongen, soprano; Jacqueline Frye, pianist; and a trio composed of Doris Van Ringelesteyn, violin, Lois Houston, cello, and Ruth Pellegrom, piano.

A meeting of the Grand Rapids district of the Michigan Federation of Music Clubs was followed by a program arranged by Mrs. R. A. Dorman. The musicians were Mrs. Henry J. Dotterweich, contralto, accompanied by Mr. Dotterweich, Mrs. W. H. Wismer, Mrs. Joseph Putnam, Mrs. Ralph Sasser, and Mrs. Carl Hester, Jr., pianists. Schubert's Die schoene Muellerin was sung by Eugene J. Phillips, baritone, accompanied by Carl Andersch. Mrs. Frank Showers was chairman of the day.

Mrs. Wismer arranged a program which was presented by Mrs. Curtis Johns, soprano; Mrs. Stephen Collins, Mrs. R. A. Dorman and Mrs. Thomas Wykes, pianist; and Mrs. Dorothy Pelck McGraw, accompanist. Alida VandenBerge planned a program given by Helene Schuitema and Kathleen Weigle, sopranos; Alice VanderMey Lantinga and Helen Mae Hoogsteen, pianists; and Helen Keegstra, accompanist. H. B. R.

SAN DIEGO, CAL.—The San Diego Woman's Philharmonic Committee announces through its chairman, Mrs. Frank Von Tesmar of Coronado, that the Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) will be heard in four concerts here during January, February, March and April. Further announcements relating to soloists will be made later.

October 26 brought the opening recital of the Amphion Artists series, with Kathryn Meisle, contralto of the Metropolitan Opera Company as the soloist. It is the forty-third season of the Amphion Club and a large audience of subscribers greeted the singer. Miss Meisle's splendid artistry was magnificently shown in a program which included The Spirit's Song (Haydn), There's Not a Swain on the Plain (Purcell); a German group by Schumann, Schubert and Strauss; a French group by Bachelet, Chausson, Faure and Fourdrain; Five Eyes (Gibbs), The Piper (Head) and Snowflakes (Gretchaninoff). The artist also gave two arias by Saint-Saens and Bizet, and introduced as one of her encores Enough, by Charles Marsh, director of choral work in the San Diego Federal Music Project. Delightful accompaniments were played by Theodore Pason, of Hollywood.

The San Diego County Branch of the Music Teachers' Association of California (Bess Bangert, president), is introducing in addition to regular monthly meetings, eight student meetings, eight student recitals, to be given by students of association members. Paul Clarke Stauffer is general chairman of the series of recitals which are open to the public. Assisting chairmen are: Loleta L. Rowan, Viva Crise Metzgar, Varna Lee Bell, Inez Anderson, Merle C. Donohue, Florence Bradley and Margaret Sanford Neill, all prominent among San Diego vocal and instrumental instructors. H. B.

WHITE PLAINS, N. Y.—The first event of Mrs. Julian Olney's seventh annual series at the Westchester County Center was the Jooss European Ballet on October 16. The famous Green Table number particularly captivated the audience.

Helen Wagner Sniffin, soprano, winner of the 1936 competition for soloist of the Westchester County Music Festival, was the guest artist at a meeting of the Women's Guild of the Hitchcock Memorial Church, Scarsdale, on November 9. Mrs. Sniffin, who is soprano soloist of that church, was heard in an interesting program of French, German and English songs and arias and won enthusiastic applause for her pleasing voice and artistic style.

The Westchester Conservatory of Music (Nicolai Mednikoff, director), has resumed its monthly pupils' recitals, to which the public is invited. An especially interesting program was given recently by the faculty, which introduced a new faculty member, Louis Kantorovsky, Russian concert pianist.

George B. Loveday, organist, is giving a series of organ recitals at the County Center on Sunday afternoons. The soloist for the first one was Madeline Filardi, soprano, and for the second, Howard Bennett, tenor.

Jascha Heifetz drew a big crowd to the County Center as the second event on the Olney series. Mr. Heifetz is the only artist being repeated on this series from a preceeding season, and he was rewarded with an ovation for his superb delineation of fine music. E. H.

ALICE deCEVEE,

young American pianist-composer, fulfills engagements in Pennsylvania during the next few months, including the playing of the Tschaikowsky B flat minor concert with the Philadelphia Civic Symphony Orchestra at the University of Pennsylvania, December 6, and again with the Altoona Civic Symphony Orchestra under Russell Gerhart on January 7. Later, Miss deCevee is appearing before the Women's Club of York, Pa., and the Junior League of Harrisburg. Last summer Miss deCevee was soloist with the Chautauqua (N. Y.) Symphony Orchestra under Georges Barrere.

Yella Pessl Playing Bach Concerts

Yella Pessl is making the music of Bach a major portion of her concert repertoire this season. She will play with the Philharmonic Chamber Orchestra under Hans Lange J. Ch. Bach's concerto in E flat major and J. S. Bach's concerto (No. 5). Miss Pessl also takes part in the Bach series at the New School for Social Research, New York, where she will appear as a soloist on November 20 in Bach's A minor triple concerto, and on December 11 in the A major concerto, besides improvising figured bass for various orchestral works. At her last broadcast over WJZ Miss Pessl played with Frances Blaisdell Bach's B minor flute sonata and the harpsichord solo toccata in D major, together with Bach's Fantasie in G minor and the prelude in C major.

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Studio Notes

(*Continued from page 26*)

accurate and self-possessed and imparts considerable musicianship to her interpretations. Others appearing on the program were Judith Jacobson, Hortense Jacobson and Murray Solomon. The audience was friendly and appreciative. B. M.

Rose Bampton Back from Tour

Rose Bampton, contralto of the Metropolitan Opera, returned to New York on November 14 by the SS. Hamburg, after a European tour during which she sang several dramatic soprano roles. Miss Bampton has always sung contralto parts in opera and concert. This summer, for the first time, she was heard in such dramatic soprano roles as Leonora in Il Trovatore. Since September 12 when she landed in London, she has sung in fourteen European capitals; in Dresden and Amsterdam, after her debut she was engaged immediately for additional performances.

New York Concerts

(*Continued from page 9*)

followed a German list by composers Jan Phillip Schinhan (mss), Peter Cornelius, Schumann, Joseph Marx, Richard Strauss and Edward Grieg. Then came a group of four songs from manuscript by Leo Sowerby especially written for and dedicated to Mr. Keutzer who on this occasion gave them their first performance. Closing items consisted of numbers by A. Walter Kramer, Daniel Gregory Mason (also a first performance) and Floods of Spring by Rachmaninoff.

Mr. Keutzer gave a highly satisfactory interpretation to his first selections, proving himself an able student of the classic style of Handel. Likewise in the German music he was found to be a capable exponent of Lieder, attaining an especially high standard in his conception of Strauss' Ach, Weh Mir Ungluckhaftem Mann. His vocal equipment attracted attention for its adequate range, sureness of pitch and breath control. There was ample volume and a feeling for tonal expression. Criticism is indicated for diction, since there was not always sufficient clarity of enunciation to convey the words to the listener. Arpad Sandor at the piano once more won distinction as an accompanist who is both talented and understanding. An audience of moderate size applauded with gusto.

Leila Bederkhan The Kurdish dancer, Leila Bederkhan, gave a recital in the Guild Theatre on Sunday night, her first appearance here since her New York debut in 1931. She was assisted by Nicolas Kopeikine, pianist, and a small instrumental ensemble. The dancer is graceful, supple and adroit and her body the medium of expression for a temperament of considerable dramatic richness. Her art partakes considerably of the theatre, a quality which enhances her performances and lends abiding color. Her numbers were entitled Arabia, Hierogliphe, Bridal Song, Profane, Snake, Ritual, Rhythm, On an Island, Popular Kurdish Dance, Queen of Sheba and Druze Dance.

The audience filled the theatre and applauded clamorously.

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PAUL BOEPPLE,
new conductor of the Dessoff Choirs, succeeding Margarete Dessoff, the founder. The first concert for which the group is scheduled this season takes place in Town Hall, New York, on February 2, when a program of sacred music of the sixteenth and seventeenth centuries will be given. The second concert is set for April 27 in the same auditorium.

EUNICE WENNERMARK,
violinist, is concertmaster and featured soloist of the Federal Project Orchestra in Los Angeles. She is making a concert tour in the Colorado territory in December, appearing as soloist on December 14 with the Pueblo (Colo.) Symphony Orchestra (Rafaelo Cavallo, conductor) and will give a recital at Laramie, Wyoming. (Photo by Kirkpatrick.)

OLGA CRISTO-LOVEANU,
Roumanian soprano, has returned to New York to begin a season of concert and recital.

JOHN WARREN ERB,
chairman of education, conducted the forum of Federation Day of the New York State Federation of Music Clubs, held on October 30 at the Hotel Astor, New York.

ABOARD THE SS. QUEEN MARY
headed for New York. Left to right: Webster Aitken, pianist, and David Brynley and Norman Notley, tenor and baritone duet recitalists.

JOHN C. WILCOX
of the faculty of the American Conservatory of Music, Chicago, is engaged to address the annual convention of the Missouri Music Teachers' Association in Kansas City on November 13 about Training the Voice, Adolescent and Adult, for Singing and Speaking. Following his address, Mr. Wilcox will diagnose several voices and indicate procedure for corrective training.

NINA QUARTIN,
lyric coloratura soprano, is giving recitals in the Eastern States during December and January. (Photo by De Barron Studios.)

EZRA RACHLIN,
graduate-student of the Curtis Institute of Music, Philadelphia, and pupil of David Saperton in piano, appears on November 24 at Carnegie Hall in Pittsburgh, Pa., under the auspices of the Mendelssohn Choir and on December 1 will be soloist with the Women's Symphony Orchestra at Carnegie Hall in New York City

AGNES L. LONG,
soprano, will be presented in recital by the Musical Guild of Jamaica, N. Y., on November 24. Miss Long was soloist for the National State Congress of Teachers and parents on October 5 in the ballroom of the Pennsylvania Hotel, New York, singing compositions of Schubert, Massenet, Lountz, Manning, and Night of Dreams by Daniel Wolfe, her accompanist. Miss Long is associate editor of Pan Pipes, fraternity magazine of Sigma Alpha Iota.

MISCHA MELLER,
pianist, gave a program of piano music in Town Hall, New York, on November 14, playing works of D. Scarlatti, Bach, Mozart, Beethoven, Schubert, Liszt and Debussy.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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